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Rodrigo Valenzuela. *Hedonic Reversal #1* (detail), 2014. Archival pigment print on Dibond. Commissioned by the Frye Art Museum and funded by the Frye Foundation

FUTURE RUINS

RODRIGO VALENZUELA

January 31-April 26, 2015

Future Ruins: Rodrigo Valenzuela is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition is funded by the Frye Foundation with the generous support of the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium, and Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund. Media sponsorship is provided by *The Stranger*.

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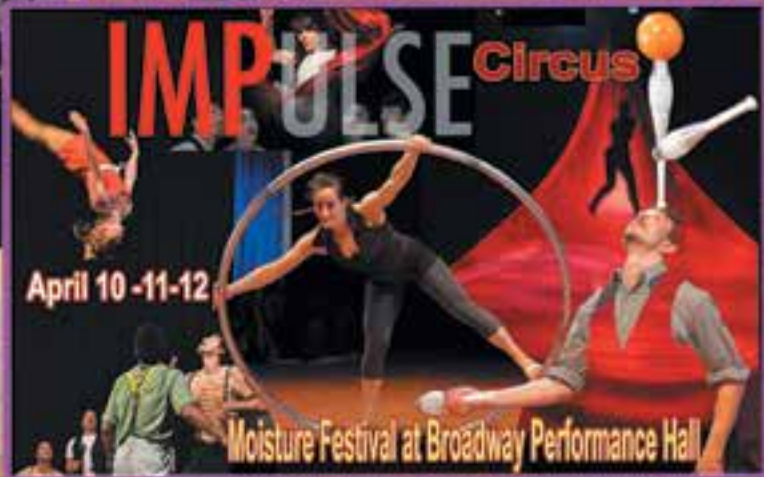
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REMEMBER WINTER?

All that sunshine? Let us never speak of it again.

Tennyson will tell you spring is about renewal—the burnished dove, the young man’s fancy. But Tennyson didn’t live in Seattle proper. Our spring is for indoor sports like art, performance, reading. To wit, more than half this magazine is our lovingly crafted, lavishly illustrated **SPRING ARTS CALENDAR**.

Anything that isn’t in here isn’t happening. But let’s not get ahead of ourselves.

JOHN CRISCITELLO

is the creator of, among other notorious public art-works, the “woo girls!” Most graffiti artists prefer to remain hidden, the better to let “the work” speak for itself (and to avoid arrest). Mr. Criscitello, as this photo reveals, is not most graffiti artists:



He’s not hiding from anyone, least of all Kelly O, whose interview with him begins on page 8. And speaking of impressive bodies...



This one belongs to Pacific Northwest Ballet principal dancer Lindsie Dec, who features in **THE VERTIGINOUS THRILL OF FORSYTHE**, polarizing choreographer William Forsythe’s return to Seattle. On page 15, Melody Datz Hansen explains why we land resoundingly in the pro-Forsythe camp, and why you should, too.

After eight long years, novelist

RYAN BOUDINOT

recently quit his job—congratulations, Ryan!—teaching creative writing in the MFA program at Goddard College. Who better, then, to write a piece called “Things I Can Say About MFA Writing Programs Now That I No Longer Teach in One”? And where better than on page 19 to read it?

Spring’s renewal isn’t possible without a little decay. Seattle architect, designer, and anthropologist

KATRINA SPADE



has an idea that would radically transform every facet of our cultural, environmental, and industrial attitudes toward dying. NBD. Spade’s **Urban Death Project** calls for the collective composting of human bodies in specially designed urban buildings. As you can imagine, it’s complicated. Brendan Kiley digs in on page 20. Three artists inspired by Spade’s proposal provide full-page illustrations.

The poet

MARK WUNDERLICH



is having an excellent spring, having just won the 2015 Rilke Prize for *The Earth Avails*, published by Graywolf Press. His contribution to this quarterly, on page 31, is a poem called **“My Night with Jeffrey Dahmer.”** Every detail in this poem is true.

Yes. That’s two death pieces in a row. If you need life, look at trees. But before you do...

Please welcome the star of our show—the calendar! There’s **COMEDY**



on page 38.

And **JAZZ**



on page 50.

CLASSICAL MUSIC—including a world-premiere work by Trimpin—starts on page 45.

DANCE is on page 35.

THEATER is on page 32.

DRAG AND CABARET is on page 37.

A guide to spring **FESTIVALS** is on page 40.

A docket of the **FILMS** we’re most looking forward to (*Mad Max* inclusive) is on page 41.

As for **READINGS**, authors coming to town in the next few months include Kazuo Ishiguro and Cheryl Strayed. See page 52.

This spring’s **VISUAL ART** exhibitions include a group show of works made at the Duwamish Artist Residency, like this painting by Chris Crites:



The listings start on page 54.

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The cover art is an extreme close-up of a sculpture by Leo Saul Berk called *Structure and Ornament* (2014), made of plywood and acrylic. Berk's solo exhibition at Frye Art Museum, *The Uncertainty of Enclosure*, opens May 30. Photo courtesy of the artist.

To get an event listed in the summer issue of *Seattle Art and Performance*—which comes out June 10—send details by May 8 to calendar@thestranger.com.

For advertising information, contact adinfo@seattleandp.com or 206-323-7101.

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"The penis is VERBOTEN," says John Criscitello, who first came to prominence with a poster of a giant penis that read "Legendary" on top of a Jägermeister ad.

THE “WOO GIRLS” STREET ARTIST IS NOT HIDING FROM ANYONE

John Criscitello Explains His Anti-Gentrification Graffiti and How He’s Turned Provocation into Collectible Art

BY KELLY O

You’re the guy who’s covered Capitol Hill in all the smart-ass street art about gentrification. When do you put up your posters? Do you go out in the middle of the night?

I try to go early in the week—a Monday or a Tuesday night on the hill when it’s dead. Even as early as 10 p.m. I mean *honestly*, just between us girls, you can do anything you want at those times. There are no cops, NOBODY around! I have an old method that I’ve used for 25 years... Some people use wheat paste, but I use wood glue, or carpenter’s glue—the yellow stuff. I empty half the bottle out, and I fill the other half with water. The bottle comes with a little square “spout” already on it. I just walk up to a wall and start squeezing. It makes this perfect amount of glue—then I put the paper on, slick it once, and walk away.

Aren’t you afraid of getting caught?

The thing with poster—ing—and I wholly encourage other people to do it, too—is you have to act like you know exactly what you’re doing. It’s like when you walk into a nightclub without paying. You have to walk right in and act like you own the place. You can’t be skulking around in a black hoodie and a bandanna over your face. Everybody likes to pretend that they’re Banksy. But that’s not reality. Really, you walk up with your glue and your posters and just do it.

How do you choose locations?

I don’t want to be a vandal, even though I would LOVE to go up to one of these brand-new buildings and plaster it. But I won’t do that. There are plenty of viable spaces. I do still come from the school, though, that you ask for forgiveness, not permission.

What was the very first street poster you did in Seattle?

The first poster I did was last year, on top of the giant Jägermeister ad on the liquor store on the corner of 12th Avenue and Pine Street. Remember that? BE A LEGEND! That was the beginning of it all. Everything about that campaign reeked of drinking too much alcohol and acting like an asshole—almost ENCOURAGING this behavior. The advertisement was for Jägermeister, and it said, “Relive the night you became LEGENDS on Cap Hill,” and then it had a bar-code thing you could scan, then upload videos to ►



ALL PHOTOS BY KELLY O

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The Madeleine Albright Collection



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Images: Madeleine Albright wearing *Liberty* designed by Gijs Bakker, Photo: Diana Walker; Designer unknown, *Serpent*; Anton Lachmann, *Bluebird*, Photos: John Bigelow Taylor.

Read My Pins: The Madeleine Albright Collection has been organized by the Museum of Arts and Design, New York. Generous support for this exhibition was provided by Bren Simon and for the exhibition catalogue by St. John Knits. The local presentation of this exhibition is curated by Stefano Catalani.

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The Seattle Times



The art on the doorway of a changing building on Capitol Hill “Anyone who lives or works on these few blocks remembers the woman who lived in that doorway. She was obviously mentally ill, and her circumstances were dire, and she was there for a long time, long enough for very expensive apartments to be built around her. Then one day she was gone, so there was a vacancy.”



“Bastardizing any corporate logo is good fun. We have to endure having that trite fucking orange grin shoved in our faces at every turn, so I’m just giving back to my community. Honestly, the image came from a doodle I made unconsciously while I was talking on the phone. Plus I think about dicks a lot.”

◀ the Jägermeister site—videos of you getting all WAAAASTED on “Cap Hill.” For me, that was the ultimate “fuck you” to the people who actually live in the neighborhood, carried out by the people who just come here to get drunk. Anyway, first I put a giant penis over their poster that just said “Legendary.” I’d thought: What could I do to mess with these people? Dicks! People are real weird about dicks. I mean, the penis is VERBOTEN. People really react to penises! So I put a giant penis on the Jägermeister ad one night. It was torn down right away. Then, a few days later, I made a piece that said “Basher-Meister” on an iPhone, and we put a fist inside the phone that said “Bro-Home.” That one was more subtle and stayed up for a while.

Basher-Meister—referring to gay bashers?

Exactly. I also made a poster later that just had a fist on bright, queer pink that said “We Bash Back,” in response to the increased violence on Capitol Hill. You know, it’s funny that my posters are getting so much attention, because I’ve only lived in Seattle four and a half years. I come from a perspective of only four years, but I’ve never seen such RAPID gentrification anywhere. It’s not gradual—it’s on EVERY corner. Boom! Boom! Boom! Like Dresden, Germany—A BOMBING! Boom! Boom! Boom! Cranes! Cranes! Cranes! There are so many buildings that are still empty. And all those empty units represent people—and only the people who can afford a \$2,300-a-month apartment. This can’t NOT change the demographic of a neighborhood.

You’re from New York—did you do this kind



“This comes from the sentiment that we just don’t need this gayborhood anymore. The idea that gays are totally liberated, and now can go anywhere, and can also get married? Bullshit. Try to go kiss your same-sex partner in Spokane, and lemme know what happens.”



“Anybody who has spent a night out walking around the hill has had an encounter with drunk, underdressed, shivering young girls wobbling around in heels. If they only knew that every queen is reading them to filth.”



“With every piece, you have to raise the bar a little bit. This one had its own Reddit thread with more than 400 comments on it. It really stirred people up.”

of protest art there?

Not in my most recent history in New York, but way back in the day—in the ’80s, I did all kinds of postering, more geared around bands, events, all-ages shows. My best friend Jamie just recently went back, and he found one of our posters that was still glued up—a little eight-and-a-half-by-eleven-inch flyer. It’s been there 20 years, on the window of an old dilapidated building. Back then, it was more about a punk sort of idea, and free speech. I’ve been a painter and an artist now for a long, long time. I do paintings and film. I’ve been self-employed for more than 25 years. To do that, I maintain an art studio that’s multifunctional, that I can do all sorts of different kinds of work in. Right now, I’m very fortunate—it took me three long years to find, but I have a great art studio on Capi-

tol Hill. It’s a struggle, though, don’t get me wrong! It’s not like I’m ever going to be able to move into the Sunset Electric! The other part of this late-stage gentrification is that it creates a particular malaise. It makes people feel displaced and uncertain of their futures. It’s also pretty obvious, when these fancy new buildings come in, that there’s no way you, or I, or most people who were already living here could open up a new business—especially a business like a record or used clothing store or, heaven forbid, a new art gallery. In these new buildings, it’s like \$60 a square foot.

What places have you seen disappear that you miss?

Remember across from Northwest Film Forum, there used to be a little secondhand store, the Trading Post? That’s long gone. ▶

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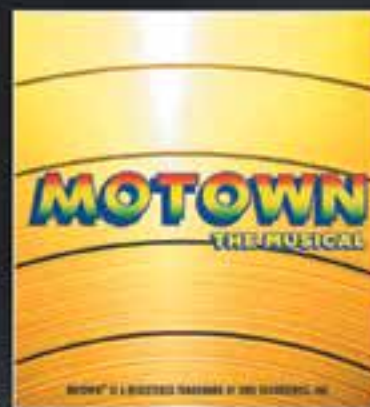
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◀ Or around the corner in that big, yellow building—which I understand had a long history in the neighborhood, including being, at one point, a gay rooming house in the late '70s and early '80s? Also in that yellow building there was the classic staple of any good gayborhood, the antique store owned by the old, queeny gay couple. Those two guys had that little store for 40 YEARS. And where are they now? Gone. Never to return. And one by one, all the places where people of modest income can shop will be gone. And eating? Forget it. That Japanese place on 12th—a bowl of ramen is \$16. Maybe eventually it will reach a critical mass. Every single new business in these new buildings can't be an expensive restaurant or a fancy bar or a bank. Who even goes to a brick-and-mortar bank anymore, anyway? Don't people just do banking online? You ever notice when you walk by these banks in the bottom of all these brand-new buildings, that there's NOBODY but employees in the lobby?

Yeah, it's weird.

I think the most interesting story would be to ask some of the new people who live in these expensive new apartments how THEY see the neighborhood. Why did they choose to live here? How was it pitched to them? Was it the nightlife? Was it that it was queer-friendly? Because if you can afford a \$2,300 apartment, you could easily afford to live anywhere in Seattle—you could live in Queen Anne, Ballard, downtown, you could rent a beautiful house in the CD with a yard and everything. So what was their attraction to Capitol Hill? A lot of those new buildings are microcosms unto themselves—they have parking underneath, so a person could leave their apartment, go down to their car, and go off to their job or wherever they go without ever setting foot on the actual street. A person could get Amazon Fresh to deliver their food, and they never have to go inside a local store. These people aren't leaving any sort of footprint in the neighborhood. They're never actually the person on the street. That's not what a city is about—a city like New York is about the streets. What's happening here is a suburban enclave happening on top of an urban core. People want all the amenities of living in a suburb in the ground floor of their condo—a Panera, a coffee shop, a boutique gym, a dry cleaner, a Bank of America. But they're not participating, they're not giving anything back. They underestimate urban living.

Suburbs are kind of soulless, with strip malls everywhere...

They're soul-killing—so much repetition of corporate retail. Everything's sanitized. You never arrive anywhere and there's no history. And the way Capitol Hill is becoming a sanitized suburb is wiping its history away. And even as a resident of only four years, I think this sanitation is worthy of protesting.

You just had a show at Vermillion and you sold 12 pieces. Wow! Did you make some money? Do you sell the original pieces or do you make copies?

We had a great turnout, and the show nearly sold out, with only a few silk-screen prints left. Yes, the studio made some money, which is great because we can continue making more work, bigger work. Everything you see on the street is painted onto paper—nothing is xeroxed or photocopied. Also, once there's interest in a piece, after it's out on the street, then I can sell the work. I make another hand-painted edition of it, on nicer, better quality paper. I never win grants and don't do good on paper or have representation, so as an independent artist, it's really uplifting to have substantial sales. It keeps the machine oiled. ■



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Controversial, Mind-Blowing Choreographer William Forsythe Returns to Pacific Northwest Ballet



BY MELODY DATZ HANSEN

PHOTOS BY ANGELA STERLING



Even if You Never,
Ever Go to the Ballet,
You Should See This

Not every dance performance is a tale of tutu-clad princesses in distress. Not every piece of contemporary choreography contains a secret message that audiences are supposed to “get.” Yet many people avoid modern and contemporary dance, daunted by an assumption that they’re supposed to discern some sort of hidden meaning and, when they can’t, feeling alienated or bored. They can’t figure out what the hell is happening. They zone out. The mark of a sophisticated choreographer—like the brilliant American choreographer William Forsythe—is the ability to produce compelling dance that doesn’t require a code or deep knowledge to appreciate. ►

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THRILL OF FORSYTHE**
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photo by Zorn Taylor



STEPHAN FLOSS

William Forsythe breaks off lines in unexpected places to create intense, alluring effects.

He doesn't leave his audience behind. His choreography is based in recognizable human interactions, and when the dancers demonstrate vulnerability, confusion, and panic, it's hard not to give a shit about what's going on onstage.

Even if the shit the audience gives is a full-fledged temper tantrum.

In 2008, when Pacific Northwest Ballet performed Forsythe's *One Flat Thing, reproduced*, some audience members walked out because, according to PNB, it so thoroughly "called into question the definitions of 'ballet' and 'dance.'" Other audience members thought it was the best thing they'd ever seen. (Shortly thereafter, PNB won a Stranger Genius Award.) This spring, PNB will be the first American dance company to mount an entire program of Forsythe's work. What the hell is PNB doing inviting back a choreographer who inspired some people to get up and leave last time? To start, PNB is not re-mounting *One Flat Thing*. This season's program, titled "The Vertiginous Thrill of Forsythe," is three individual pieces that retain the visual beauty of ballet vocabulary, the geometric illusions constructed by the perfect placement of body parts, but with a linear perfection that's been screwed with. Forsythe breaks off lines in unexpected places to create intense, alluring effects.

In one of the pieces in "The Vertiginous Thrill of Forsythe," called *In the Middle, Somewhat Elevated*, a male dancer dressed in emerald-green spandex poses and collapses over and over, set to a caustic and heavy score by Dutch composer Thom Willems—electronic grating sounds and echoing beats. Finally, he successfully executes the movement and joins other dancers doing turns. At times it's incredibly fast, and the choreography goes back and forth between matching the music and playing off of it, like jazz musicians in an improv session. In addition to choreographing, Forsythe is a filmmaker, visual artist, writer, and designer of computer applications for dance improvisation, and he brings his wide range of influences to his choreography. (He also used to dance with the Joffrey Ballet, spent 20 years as director of Ballet Frankfurt, and now runs his own company.)

And Forsythe isn't afraid of a little controversy. When Peter Boal, PNB artistic director, decided to mount "Vertiginous Thrill," he sought Forsythe's advice. "When we produced *One Flat Thing*, I was almost

chased out of town," remembers Boal, laughing. "Forsythe guided me to this program aware of the reaction to *One Flat Thing* and applauded PNB and Seattle audiences for presenting and receiving it. This was candy to him." The piece titled *In the Middle, Somewhat Elevated* was selected "because it is a technical exercise, pure classical ballet at warp speed with really cool costumes. It's like looking at Shakespeare through different lenses, from somewhere else than Verona, from a modern perspective. Forsythe," Boal argues, "isn't a model breaker, he's a tradition builder."

New Suite, another piece on the program, is a collection of three duets set to the music of Handel, Bach, and Berio. Boal says that *New Suite* is reworked every time it's performed and provides audiences with a view into Forsythe's own artistic history. "It traces him from the classical period and moves toward what we think of as far edgier,

more provocative work. It doesn't slap the audience in the face when the curtain goes up."

In the Middle, with all its gritty music and erratic pacing, may be the most accessible of the three ballets

for audiences used to more traditional stuff. It was first performed in 1987 by the Paris Opera Ballet and is perhaps the best introduction to Forsythe's choreography, as its lines are bent with such drama and audacity that Forsythe's whole thesis on the evolution of movement is pretty direct. "It was made in the '80s, so it's vintage controversy, an education," says Boal. "I always liken it to being a curator in a museum. It's my job to look at weaknesses in our collection and not ignore them, to have a good selection of choreography. There's a little bit of building, as any good museum would want to build a good collection."

And building that collection of repertory means bringing in new and daring material, even if it's not something that classical ballet audiences might expect. "Audience favorites are *Swan Lake* and *Nutcracker* first, but for dancers, it's Forsythe," says Boal. "Dancers really love this, the freedom of movement and the sexiness. Thanks to the work of George Balanchine, movement in dance is lush; before that, it was based on the concept of the spine as a broomstick. Balanchine knocked that off-center, and Forsythe took it beyond. When the hip is thrust out, it has a whole different look. The dancers love that edge. There's something audacious about it." ■

PNB is bringing in new and daring material, even if it's not something that classical ballet audiences might expect.

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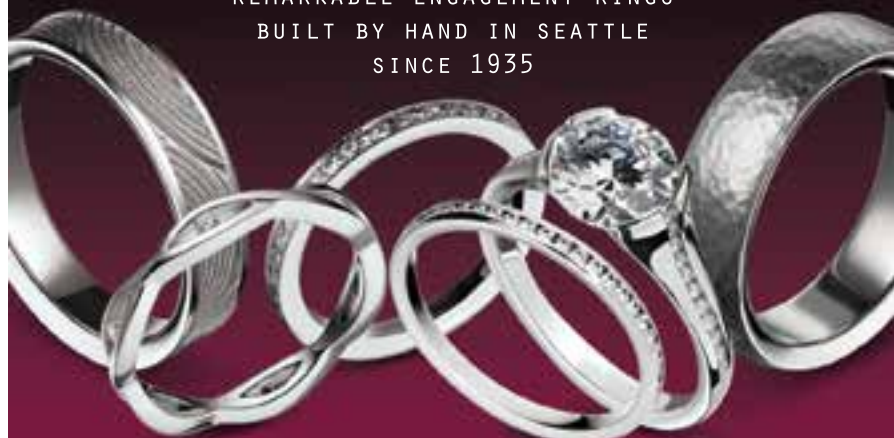


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PICTURED ON FIRST PAGE Pacific Northwest Ballet principal dancer Lindsy Dec in a costume (designed by Stephen Galloway) for William Forsythe's *The Vertiginous Thrill of Exactitude*.

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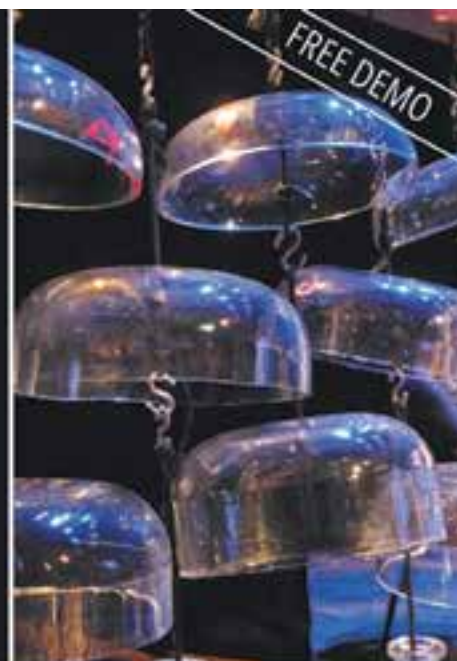
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YOU'RE GOING TO NEED TO SPEND A LOT OF TIME ALONE *We've been trained to turn to our phones to inform our followers of our somewhat witty observations, but instant validation is an enemy to producing the kind of writing that takes years to complete.*

Things I Can Say About MFA Writing Programs Now That I No Longer Teach in One

BY RYAN BOUDINOT

I recently left a teaching position in a master of fine arts creative-writing program. I had a handful of students whose work changed my life. The vast majority of my students were hardworking, thoughtful people devoted to improving their craft despite having nothing interesting to express and no interesting way to express it. My hope for them was that they would become better readers. And then there were students whose work was so awful that it literally put me to sleep. Here are some things I learned from these experiences.

Writers are born with talent.

Either you have a propensity for creative expression or you don't. Some people have more talent than others. That's not to say that someone with minimal talent can't work her ass off and maximize it and write something great, or that a writer born with great talent can't squander it. It's simply that writers are not all born equal. The MFA student who is the Real Deal is exceedingly rare, and nothing excites a faculty adviser more than discovering one. I can count my Real Deal students on one hand, with fingers to spare.

If you didn't decide to take writing seriously by the time you were a teenager, you're probably not going to make it.

There are notable exceptions to this rule, Haruki Murakami being one. But for most people, deciding to begin pursuing creative writing in one's 30s or 40s is probably too late. Being a writer means developing a life-long intimacy with language. You have to be crazy about books as a kid to establish the neural architecture required to write one.

If you complain about not having time to write, please do us both a favor and drop out.

I went to a low-residency MFA program and, years later, taught at a low-residency

MFA program. "Low-residency" basically means I met with my students two weeks out of the year and spent the rest of the semester critiquing their work by mail. My experience tells me this: Students who ask a lot of questions about time management, blow deadlines, and whine about how complicated their lives are should just give up and do something else. Their complaints are an insult to the writers who managed to produce great work under far more difficult conditions than the 21st-century MFA student. On a related note: Students who ask if they're "real writers," simply by asking that question, prove that they are not.

If you aren't a serious reader, don't expect anyone to read what you write.

Without exception, my best students were the ones who read the hardest books I could assign and asked for more. One student, having finished his assigned books early, asked me to assign him three big novels for the period between semesters. *Infinite Jest*, *2666*, and *Gravity's Rainbow*, I told him, almost as a joke. He read all three and submitted an extra-credit essay, too. That guy was the Real Deal.

Conversely, I've had students ask if I could assign shorter books, or—without a trace of embarrassment—say they weren't into "the classics" as if "the classics" was some single, aesthetically consistent genre. Students who claimed to enjoy "all sorts" of books were invariably the ones with the most limited taste. One student, upon reading *The Great Gatsby* (for the first time! Yes, a graduate student!), told me she preferred to read books "that don't make me work so hard to understand the words." I almost quit my job on the spot.

No one cares about your problems if you're a shitty writer.

I worked with a number of students writ-

ing memoirs. One of my Real Deal students wrote a memoir that actually made me cry. He was a rare exception. For the most part, MFA students who choose to write memoirs are narcissists using the genre as therapy. They want someone to feel sorry for them, and they believe that the supposed candor of their reflective essay excuses its technical faults. Just because you were abused as a child does not make your inability to stick with the same verb tense for more than two sentences any more bearable. In fact, having to slog through 500 pages of your error-riddled student memoir makes me wish you had suffered more.

You don't need my help to get published.

When I was working on my MFA between 1997 and 1999, I understood that if I wanted any of the work I was doing to ever be published, I'd better listen to my faculty advisers. MFA programs of that era were useful from a professional development standpoint—I still think about a lecture the poet Jason Shinder gave at Bennington College that was full of tremendously helpful career advice I use to this day. But in today's Kindle/e-book/self-publishing environment, with New York publishing sliding into cultural irrelevance, I find questions about working with agents and editors increasingly old-fashioned. Anyone who claims to have useful information about the publishing industry is lying to you, because nobody knows what the hell is happening. My advice is for writers to reject the old models and take over the production of their own and each other's work as much as possible.

It's not important that people think you're smart.

After eight years of teaching at the graduate level, I grew increasingly intolerant of writing designed to make the writer look smart, clever, or edgy. I know this work

when I see it; I've written a fair amount of it myself. But writing that's motivated by the desire to give the reader a pleasurable experience really is best. I told a few students over the years that their only job was to keep me entertained, and the ones who got it started to enjoy themselves, and the work got better. Those who didn't get it were stuck on the notion that their writing was a tool designed to procure my validation. The funny thing is, if you can put your ego on the back burner and focus on giving someone a wonderful reading experience, *that's* the cleverest writing.

It's important to woodshed.

Occasionally my students asked me about how I got published after I got my MFA, and the answer usually disappointed them. After I received my degree in 1999, I spent seven years writing work that no one has ever read—two novels and a book's worth of stories totaling about 1,500 final draft pages. These unread pages are my most important work because they're where I applied what I'd learned from my workshops and the books I read, one sentence at a time. Those seven years spent in obscurity, with no attempt to share my work with anyone, were my training, and they are what allowed me to eventually write books that got published.

We've been trained to turn to our phones to inform our followers of our somewhat witty observations. I think the instant validation of our apps is an enemy to producing the kind of writing that takes years to complete. That's why I advise anyone serious about writing books to spend at least a few years keeping it secret. If you're able to continue writing while embracing the assumption that no one will ever read your work, it will reward you in ways you never imagined. ■

Ryan Boudinot is executive director of Seattle City of Literature.

The Architect Who Wants to Redesign Being Dead

What if We Composted Our Bodies Instead of Burying or Cremating Them? The Revolutionary Idea Behind the Urban Death Project

By
Brendan Kiley

If you happen to die in North America, this is probably what will happen next: Someone will pause for a moment in front of your corpse and then make a phone call. They'll call either a funeral home or a local government agency, depending on how much money you have. Some minutes later—I've never timed the interval, but in my experience it's always at the crossroads of too soon and eternity—two people will show up in suits to take your body away. They will briskly shake hands with the living and say, "I'm sorry for your loss," in a tone that indicates they'd like to be sorry for your loss, but this is what they do for work. To preserve a semblance of dignity, they might invite the living to step out of the room while they begin the awkward business of wrangling your body onto a board, strapping it down, and getting you out of there as quickly as possible.

After that, unless you've planned ahead for something exotic—donating your body to a university, burial at sea—you're headed in one of two directions: a casket or a furnace.

The American dead, like American voters, fall roughly into two camps. In this rough analogy, the conventional burial industry is like the Republican Party: a lot of suits, a lot of money, lobbyists to protect their interests, and a general acceptance that cutting down trees (for caskets), pouring concrete (for vaults), and putting toxic chemicals underground (embalming fluids) are simply part of the American way. Cremationists are more like the Democratic Party: slightly looser dress code, still interested in profit margins but perhaps not as fanatically (there is a lot less money to be made from a \$400 urn than a \$3,000 casket), and a belief that they are on the progressive side of history.

Many funeral homes offer both burial and cremation services, to be fair, but they tend to emphasize one or the other, depending on the kind of business they run and what part of the country they're in. The burial/cremation divide fol-

Seattle-based architect Katrina Spade's vision could radically reshape not just the death-care industry, but the way we think about death itself.



THE THREE-STORY STRUCTURE for composting humans could have a circular ramp to the top, for processions and other funeral rites.

JEREMY SORESE

lows an uncanny red-state/blue-state pattern. According to the Cremation Association of North America, which collects and analyzes state and county data, cremation is far more popular in New England and on the West Coast (in 2013, Washington State had a cremation rate of 73.2 percent, the national average was 45.3 percent), while the top five states for conventional burial are Mississippi, Alabama, Kentucky, Louisiana, and West Virginia.

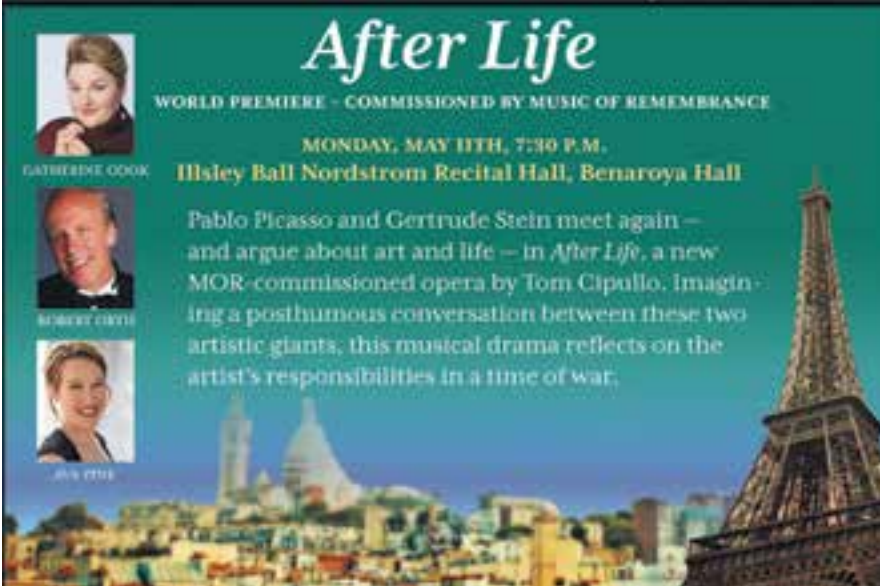
A small but growing constituency has been advocating for a broader spectrum of options, giving rise to the “green burial” and “alt-death” movements. This crowd advocates for home fu-

nerals, nontoxic embalming, natural burial grounds that don’t require vaults (conventional cemeteries insist on concrete vaults so the ground won’t sink as caskets decompose, which can make it more difficult to mow the lawn), an end to price gouging from predatory funeral homes, and so on.

All of which seems pretty modest compared to what Katrina Spade has in mind.

The Seattle-based architect, originally from New England, has a vision that could radically reshape not just the death-care industry but the way we think about death itself.

She calls her plan the Urban Death Project, and it pro- ►



◀poses a middle road between burial and cremation: compost. After coming to the funeral world's attention in 2014 by winning a substantial "climate fellow" grant from the Echoing Green foundation, Spade's ideas have rocketed to prominence and begun to change the conversation about what it means to be dead.

The Urban Death Project is still in the design stages, but its outlines are becoming clear. The centerpiece of the idea is an approximately three-story-high building in an urban center where people could bring their dead. Friends and family would accompany the departed up a circular ramp to the top of the "core," or central decomposition chamber. They could then perform a "laying-in" ceremony, during which the body would be set into a mix of wood chips, straw, and other organic material. The core would be divided into approximately five "bays"—almost like elevator shafts—with several bodies in various stages of decomposition in each bay, separated from the bodies above and below by several feet of wood chips. Gravity and microbial activity would regulate the speed of each body's descent, and, after a few weeks or months (this part is still in the research stages), loved ones would be able to return to the building to pick up the remains, which have become humus.

Spade alternately describes this process as "cremation by carbon."

Most importantly, no single body would undergo the process alone. Every body would have company on its way down. This is the Urban Death Project's most radical proposition, the thing that sets it apart from cremation or burial: It deposes the idea of individuation in death. No human body, of course, decomposes on its own. People's ashes mix in a cremation retort, and caskets in cemeteries decay together. But our current death-care rituals allow us to pretend otherwise. An urn of ashes represents a person. A burial plot represents a person.

Compost is collective.

If you go to pick up the remains of a loved one at the Urban Burial Project, Spade says, "You will get your person—but you will also get some of your person's neighbor."

Spade's idea is being hotly discussed throughout the alt-death world, and funeral directors from around the country—especially those interested in consumer advocacy and green burial—have taken notice.

"She's struck a chord, no question," says Char Barrett, director of the green-burial funeral home A Sacred Moment. "You go anywhere, and people are talking about it."

Two inspirations have been guiding Spade as she tries to bring the Urban Death Project to fruition. One comes from the world of art, the other from the world of science. The artistic inspiration is *Neukom Vivarium*, a mixed-media installation by artist Mark Dion in Seattle's Olympic Sculpture Park. The *Vivarium* is an 80-foot greenhouse containing a 60-foot hemlock tree that is dead (in the classical sense) but also teeming with vitality. With magnifying glasses, visitors to *Neukom Vivarium* can examine insects, fungi, ferns, mosses, and other life-forms thriving on and around the trunk—it's a celebration of decomposition and regeneration as a major aesthetic project. "I'm interested in thinking about nature as a process," Dion said in an interview with *Art21* magazine. "So this isn't really about

the tree, even though the tree is the superstar. It's really about what's happening to the tree, about the process of decay."

Spade's second inspiration has been the research of soil scientists like Lynne Carpenter-Boggs, who studies "mortality composting"—a relatively new technique to dispose of livestock.

Years ago, if a cow or horse or pig died, a farmer could call someone from the local rendering plant to come by, give him or her a few bucks, and haul the carcass away to be turned into lard or soap or dog food. "Rendering is no longer economically feasible," says Carpenter-Boggs. "Partially because of the yuck factor, but mostly because petroleum and synthetic products started taking the place of all those materials." By 2005, she says, there were four or fewer registered renderers in Washington, and by that point, you had to pay them—sometimes several hundred dollars—to get rid of large animals. As the frequency of pickups decreased, carcasses would be left sitting around for uncomfortably long periods of time.

Carpenter-Boggs, a crop and soil scientist, first encountered mortality composting while working as a researcher for the US Department of Agriculture in Minnesota, back when Minnesota was revising its rules on the practice. When she moved here to work at Washington State University, this state was also clarifying its rules, and Carpenter-Boggs set up demonstrations for curious farmers and ranchers. Among the issues she'd worked on in Minnesota were regulations about what kinds of animal deaths might prohibit the composting of an individual animal: African swine fever, horse pox, and bovine spongiform encephalopathy can survive the decomposition process. "Certain pathogens are very hearty," Carpenter-Boggs explains. "Mad cow is caused by a prion and there are prions that survive very high temperatures... but for the vast majority of illnesses, those organisms would be degraded" by composting.

Many of the Washington State farmers Carpenter-Boggs taught were surprised by how quickly even large animals decomposed under the right conditions. All it takes is the proper mix of straw and wood chips (which depends, in part, on the climate), aeration pipes, and a certain amount of moisture. "When people are starting to figure out their on-farm process, we recommend that you build an undisturbed pile and don't bother it for at least two months," she says. "Usually, if the process has gone well, people start hesitantly looking into it after two months and are shocked that they can't find anything." Once a compost pile is up and running, the bulk of the process—even for a large animal such as a cow—can be finished in a matter of weeks.

Just about everything composts well, according to Carpenter-Boggs. An animal's soft tissue goes first, of course. Bones degrade not based on their size but their density. "Femurs break down easily because of the marrow," she says. "The microorganisms can work both the inside and the outside. But the scapula, the pelvis—where there's not as much marrow inside and the actual bone is thicker—can take longer." Bones react particularly strongly to air exposure. If they remain completely covered, they become soft. But if they are in contact with the air, they become hard and brittle. Wool is also slow to break down, perhaps because its protective oils impede the microbial process. ▶

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Ann Hamilton: the common SENSE is organized by Henry Director Sylvia Wolf, with assistance from Nina Bozicnik, Assistant Curator, and project management by Susan Lewandowski. Manager of Exhibitions and Registration. Major support is provided by the Paul G. Allen Family Foundation. The exhibition is also made possible by 4Culture/King County Lodging Tax, season supporter ArtsFund, The Boeing Company, City of Seattle Office of Arts & Culture, and the National Endowment for the Arts. It is additionally supported through gifts made to the Henry Now Campaign by the Barton Family Foundation in memory of Irving Marcus; Cathy and Michael Casteel; the Jon and Mary Shirley Foundation; William and Ruth True; and the Bagley and Virginia Wright Fund. We are grateful for in-kind contributions from Richard Manderbach and Krewow Jennings Inc. Special thanks to Phillip Turner, Jerry Garcia, and Kirsten Ring Murray of Olson Kundig Architects, and to the staffs of the Burke Museum of Natural History and Culture and the University of Washington Libraries Special Collections for their partnership in realizing Hamilton's vision for *the common SENSE*.

Ann Hamilton. Digital scan of a specimen from University of Washington's Burke Museum of Natural History and Culture Ornithology Collection. 2014. Courtesy of the artist.



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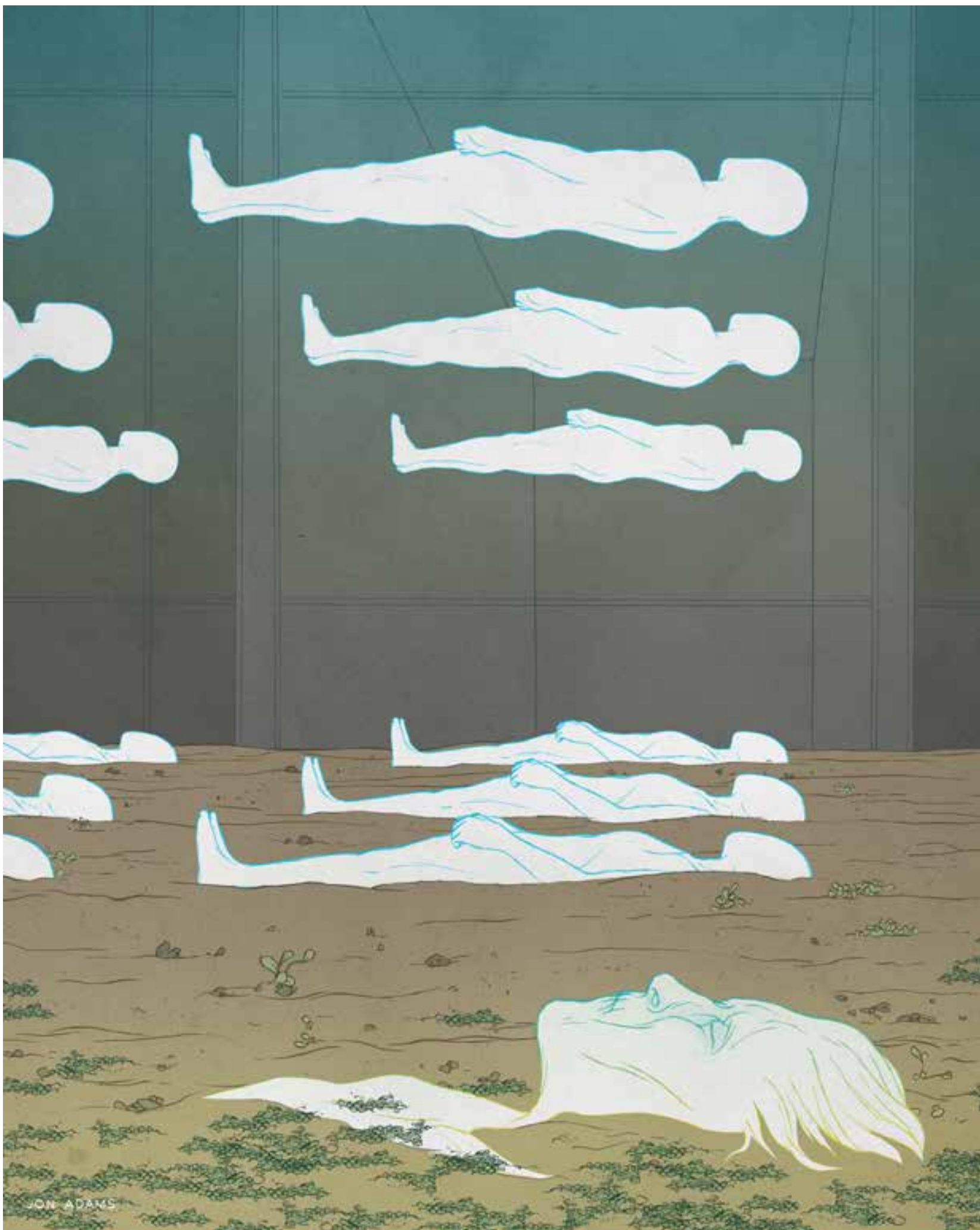
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Image: *Stationed at the Convenience Store* (detail), 2013, Mr., (born Masakatsu Iwamoto) Japanese, b. 1969, acrylic on canvas, 59 1/16 x 118 1/8 in., Courtesy Lehmann Maupin, New York. © 2013 Mr./Kaikai Kiki Co., Ltd. All Rights Reserved.

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WITHIN THE DECOMPOSITION CHAMBER, each body would be separated from bodies above and below it by several feet of wood chips, straw, and other organic material.

JON ADAMS

◀ “That has been a little surprising,” Carpenter-Boggs says. “There’s so much protein in wool and hair.”

Caitlin Price Youngquist, one of Carpenter-Boggs’s students who wrote her master’s thesis on mortality composting and now teaches in the extension program at the University of Wyoming, says rumens—part of the digestive system of cows and sheep—also take a surprisingly long time to decompose. “When we excavated, there was no odor,” Price Youngquist says. “But then we’d find a bright, bright green pocket of material that used to be the stomach and didn’t break down at the same rate as everything else.” She suspects that’s because a

cow’s stomach—which relies on bacteria instead of enzymes, like human stomachs do—starts out with a very different microbial environment and has a different relationship with the composting process.

And what about the odor? “It would smell a little different than a manure pile, but not unpleasant,” she says. “Sort of a cooked odor. It didn’t smell like rotting flesh. It didn’t smell like meat... I was really surprised by how well it worked.” Sometimes she’d climb onto a large pile that might contain several decomposing carcasses to measure the temperature and not smell or see any evidence that she was standing on rotting

animals until she hit a bone with her thermometer, just six inches below the surface.

“There was no shortage of jokes about working for the mafia when I was doing this research,” Price Youngquist says.

Nobody yet knows exactly what will happen to human bodies in this process. Earlier this year, Spade took a trip to North Carolina to meet with Cheryl Johnston, a forensic anthropology professor at Western Carolina University, which has a fenced-in and highly guarded human decomposition facility (colloquially known as a “body farm,” though the university prefers the former term) where students study the natural decomposition of human remains in the wild. This research is useful for law enforcement as well as anthropologists—Spade says that sometimes the students will replicate a crime scene and follow along with detectives as they try to reconstruct what happened before and after a suspicious death. (Professor Johnston did not respond to requests for comment.)

Spade is currently in talks with WCU to build some smaller prototypes of the Urban Death Project and do some direct research into the most efficient compost dissolution systems—timing, temperature, moisture, potential odor, and the best mix of wood chips and other organic material. Carpenter-Boggs suspects that, based on the elemental composition of human bodies, the compost from a 200-pound human being will produce six pounds of nitrogen, two pounds of phosphorus, and one pound of potassium—the three nutrients typically listed on fertilizers. “I know this is going to be an offensive simplification of the value of a human body,” she wrote in an e-mail, “but one could compare the fertilizer value to 100 pounds of cottonseed meal.” She linked to a bag of “6-2-1” cottonseed-meal fertilizer on sale at Amazon.com. “Which, from this source, would be two of the 50-pound bags = \$144. But one could also buy the nutrients in purely inorganic mineral fertilizer form for \$25 or less.”

Of course, the nutrient value of human beings as soil is only a small component of the Urban Death Project’s overall mission. Price Youngquist was struck by the quasi-emotional component of mortality composting, even for animals: “I worked with a lot of dairy farms, and death is a tricky subject. People don’t want to talk about death on farms, but it’s expensive to lose an animal—and personal, too.” The idea of keeping the animal on the farm somehow, spreading it over the next corn or grass crop, provided a kind of comfort.

She also has a connection to the green-burial world. From the age of 11, Price Youngquist spent every summer at Ekone Ranch, a camp just south of the Yakima Indian Reservation, north of the Columbia River. Eventually, she worked there as the camp director and tended the livestock. When one of the camp’s founders died suddenly in 2007, the Ekone community had his body put on ice and began the months-long process of certifying part of the ranch as a natural burial ground—a place where people could be buried without embalming or vaults or any of the varnish, metal, or hardwood common to conventional cemeteries. White Eagle, as that area of the ranch is known, has the distinction of being a conservation burial ground, where the graves serve to protect the land in perpetuity. According to White Eagle cemetery manager Jodie Buller, the site saw 13 burials in 2014. She says around 40 people are buried there total now, and 80 currently living people have picked spots to be interred in a

simple shroud or natural casket made of pine or other softwood.

Price Youngquist has assisted one ceremony at White Eagle, helping bury a woman in a simple basket. “It was a very intense and strangely intimate experience with someone I’ve never met,” she says. “The intimacy surprised me.”

Spade’s proposal, the Urban Death Project, appeals to Price Youngquist both as a soil scientist and as someone involved in the green-burial movement.

Rich soil is a disappearing resource: According to the Soil Science Society of America, it takes between 500 and a few thousand years to form an inch of topsoil, but only a year or two of farming and erosion to lose it. Our dead bodies could help ameliorate

the problem: More than half of the world’s population lives in cities, and Spade estimates each body could produce a cubic yard of compost. But the vast majority of us are planning on either burning ourselves up or pumping ourselves full of formaldehyde and locking ourselves into sealed boxes below the ground.

“Burial is another resource-intensive process,” Price Youngquist points out. “We can connect that back into the cycle where the body goes back in and feeds the soil. We’re effecting a level of soil degradation and soil loss that’s unprecedented and critical on a global scale. Putting carbon back into the soil is critical.”

Who better to do it than us? While Spade’s cultural proposal—that we can and should wake up from the illusion that our corpses are still individual persons—is the ambitious intellectual component of the Urban Death Project, the climate-change considerations are more urgent. To illustrate her point, Spade uses a travel metaphor: “If you’re driving to Mexico but just slowing down, you’re not going to get to Canada. If we’re going to reverse this process, we have to completely change everything. Everything.”

“We’re humans,” Spade adds. “We can do better.”

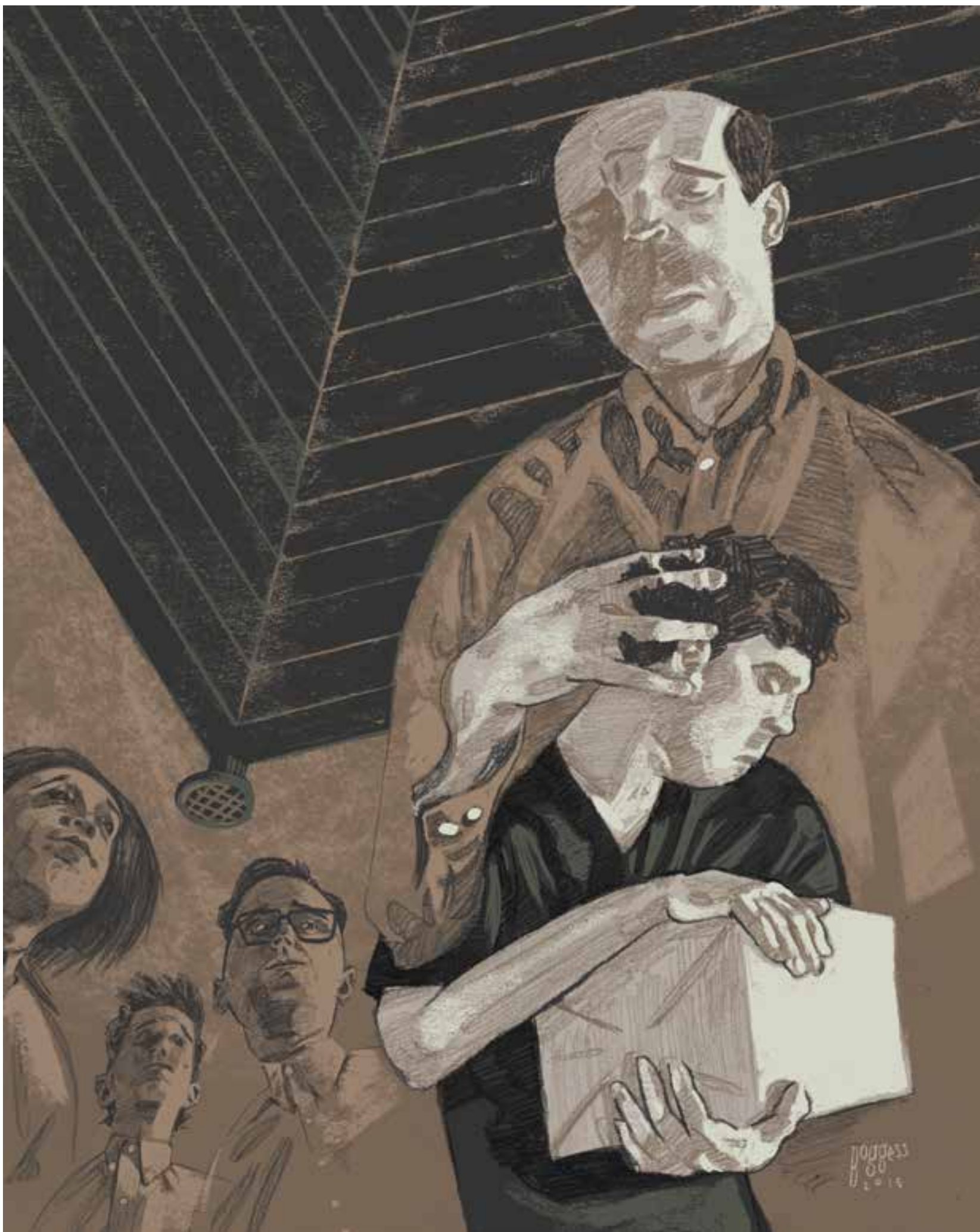
When I visited Spade last October in temporary rented offices in South Lake Union, where she was holding a two-person design charrette with Garth Schwellenbach, a friend of hers from architecture school, I saw a note on the wall that elegantly sums up the project’s potential:

Cremation ↑ heat, ash, ephemeral
Burial ↓ static, permanence
Compost ♻ transformation of energy

Chipper and slender, with short brown hair and a face that radiates good health and optimism, Spade is the opposite of the dour-faced undertaker cliché. But the arc of her life seems eerily suited to have produced this startlingly simple idea at the junction of bodies, decomposition, and aesthetics. She grew up on a dead-end dirt road in rural New Hampshire where her family raised animals for slaughter and grew vegetables, freezing broccoli and beans to last them through the winter. It was a community where neighbors shared an old tractor from the 1940s and made maple syrup when the weather got cold. Each household had its compost piles. “We knew where our meat was coming from, where our vegetables were coming from”—as well as where they were going. “We weren’t religious,” she says, “but we saw nature as somehow spiritual.”

Body talk was not uncommon dinner-►

An animal’s soft tissue goes first, of course. Bones degrade not based on their size but their density.



JARED BOGGE

THE MOST RADICAL PART of the design is that it dispenses with the idea of individuation in death. When you go to pick up the remains of a loved one, you would also get a little bit of whomever decomposed next to them.

◀ time conversation. Spade's father is a retired physician, and her mother is a retired physician's assistant as well as an environmental activist. When a new dam was proposed for the nearby Connecticut River, threatening to flood an island that is one of the few homes for the rare cobblestone tiger beetle, Spade's mother mounted a campaign to make the beetle the official town insect. The following year, she convinced the town to adopt the dwarf wedge mussel as the town mollusk. Once reporters started writing articles and state naturalists got involved, developers dropped their campaign for the dam.

Spade studied anthropology at a tiny liberal arts college in

Pennsylvania and eventually moved to San Francisco with her girlfriend at the height of its first tech bubble. She wound up in the epidemiology division at the Stanford School of Medicine, working on a study about the bone density of long-distance runners.

After her grandfather was diagnosed with dementia, Spade and her partner moved in with her grandmother in rural Vermont and had their second child. During that time, Spade also attended the Yestermorrow Design/Build School, where she studied "permaculture, deeper ecological thinking, whole-systems design, nutrient loops, thinking way beyond things

like LEED.” (LEED stands for Leadership in Energy and Environmental Design and is considered the gold standard for environmentalism among many builders.)

When asked for a specific example of what that means, she talked about “Pain mounds,” named after French inventor and innovator Jean Pain, who discovered a way to harness the energy from compost piles to heat water and generate enough methane to run generators and trucks. Spade worked on a grant-funded project to build one and found it was a way of “powering a whole farm with decomposition” that, in the end, produced “a gorgeous pile of super-nutrient-rich compost.” After 18 months, it would begin to cool off, and a farm would theoretically have enough organic material to build another mound.

Spade was accepted at the University of Massachusetts, Amherst, to study architecture and promptly underwent a mortality crisis. With a wife and two small children, Spade was already older than most of her peers. “When you have babies, you can see them age physically,” she says. “I thought, ‘If they’re growing up, I’m going down. Holy crap, I’m going to die!’ Mundane, I know. But I wondered, ‘What would my family do with me when I die?’”

As she began researching her postmortem options, neither conventional burial nor cremation seemed satisfactory. The former was too toxic and expensive, the latter too carbon-intensive. And neither seemed particularly meaningful to her. “I looked into natural burial,” she says, referring to the handful of burial grounds in the countryside where one can be interred in a cotton shroud or simple pine box, without embalming or a concrete vault. “It’s a beautiful option for rural people, but shouldn’t there be some option for us in the city? What could be more natural than creating soil?”

Around that time, Spade was visiting her parents—which can always intensify a mortality crisis—and reading *The World Without Us*, a thought experiment about a post-human planet by journalist Alan Weisman. She was struck with the idea of humans turning into compost. The more she thought about it, the more sense it made.

“I don’t want my last gesture as a human being, as I die, to be a big ‘fuck you’ to the earth,” she says. “I’d rather have my last gesture be at the very least benign, or even beneficial. We are full of potential—our bodies are. We have nutrients in us, and there’s no way we should be packed into a box that doesn’t let us go into the earth.”

The Urban Death Project was born.

Now that she lives in Seattle, Spade is in the perfect city, at the perfect moment, to launch a revolutionary idea about death care.

“Seattle is the best place for alternative death right now,” says Caitlin Doughty, whose “Ask a Mortician” YouTube series has arguably made her America’s first celebrity funeral director. “There’s something about Seattle being a bastion of progressive culture that lends itself to looking at new ways of doing things... You don’t see people in Silicon Valley saying, ‘The funeral industry is screwed, let’s reimagine it as a consumer-friendly interactive web experience.’”

But according to Doughty, the funeral industry is, in fact, screwed. The leaders

of the industry are conservative and slow-moving. Many haven’t begun to register the significance of the alt-death and green-burial movements. “They’re so far behind, they’re still talking about the threat of cremation,” she says. This was echoed by a few funeral directors I talked to for this story, including one green-burial funeral director who wanted to remain anonymous but said that in 2011, “I was sitting in a big company’s executive meeting and they were still talking about ‘the cremation problem.’” According to the National Funeral Directors Association, cremation rates have climbed steadily from around 3.5 percent in 1960 to 45.3 percent in 2013. The Cremation Association of North America’s latest report predicts this number will cross the 50 percent mark in 2018.

An even more serious crisis than cremation is on the horizon for the conventional burial industry—baby boomers have never met a major life event they didn’t overhaul and individualize. As boomers have moved through sex, marriage, and childbirth, they’ve left a trail of sex toys, birth-control technologies, DIY wedding ideas, doulas, alternative schools, and children who’ve never been spanked. “The WWII generation is called ‘the silent generation’ for a reason,” says Brian Flowers, green funeral director at Moles Farewell Tributes in Bellingham. “They’ve told their baby-boomer children: ‘I don’t want a fuss. I want it simple.’” Hence the steep rise in cremation. “But baby boomers are the ones who say, ‘We’re the generation who’ve done things our way—good, bad, or ugly.’”

The “I want it simple” ethos has also drained death of its ritual significance, Flowers argues. “We’ve translated simple into nothing... drained ritual out of our lives across the board.” The boomers may want to bring ritual back, but if they do, it will be in their own image.

The result is a cultural climate primed for ideas like the Urban Death Project. There is very little data on rates of green burial, but a 1999 AARP survey of 1,087 people showed that 21 percent of respondents aged 50 or older were “interested” in some kind of eco-friendly burial without embalming or vaults. That number is sure to rise. Burying someone directly in the soil without embalming or a casket is generally legal, but most privately owned cemeteries prohibit it, which has led to a misconception that the practice is illicit or even a danger to public health. In 2008, Bibb County, Georgia, passed an ordinance against green burial—becoming the first county in the country to do so—in response to the founding of Summerland Natural Cemetery. The commissioners based their decision on the reactionary fear that green burial would contaminate local groundwater. The decomposition of a mammal—a squirrel, a cat, a human—is, of course, far less toxic than the materials used in conventional caskets, not to mention embalming chemicals. This widespread confusion between what’s technically illegal and what’s just a preference of the funerary industry is a source of aggravation and frustration for people in the green-burial and alt-death worlds.

Char Barrett of A Sacred Moment says she recently convinced a Seattle cemetery to allow some dirt to be put inside a concrete vault, to comply with the deceased’s wish that her body touch the soil. Even that was a mighty struggle. “We had to send ▶

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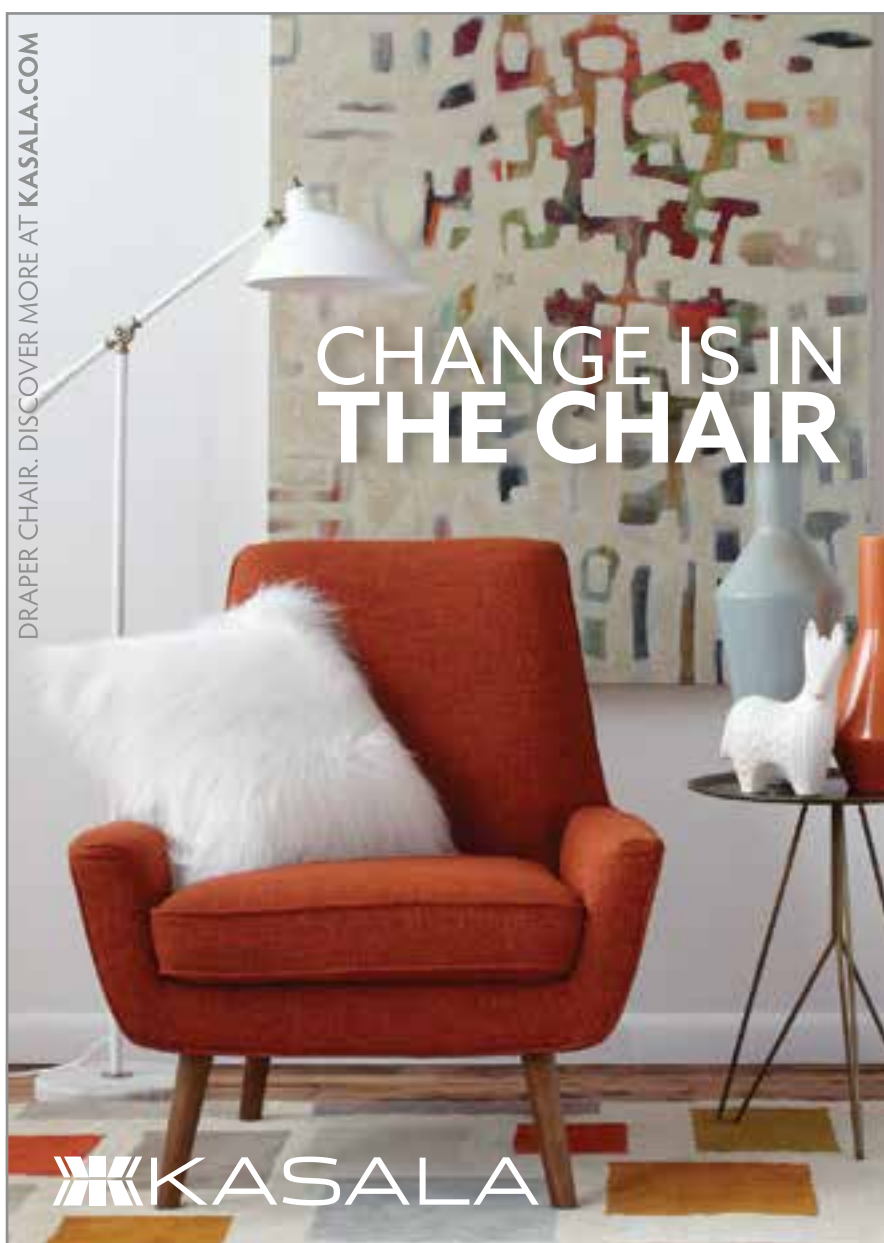
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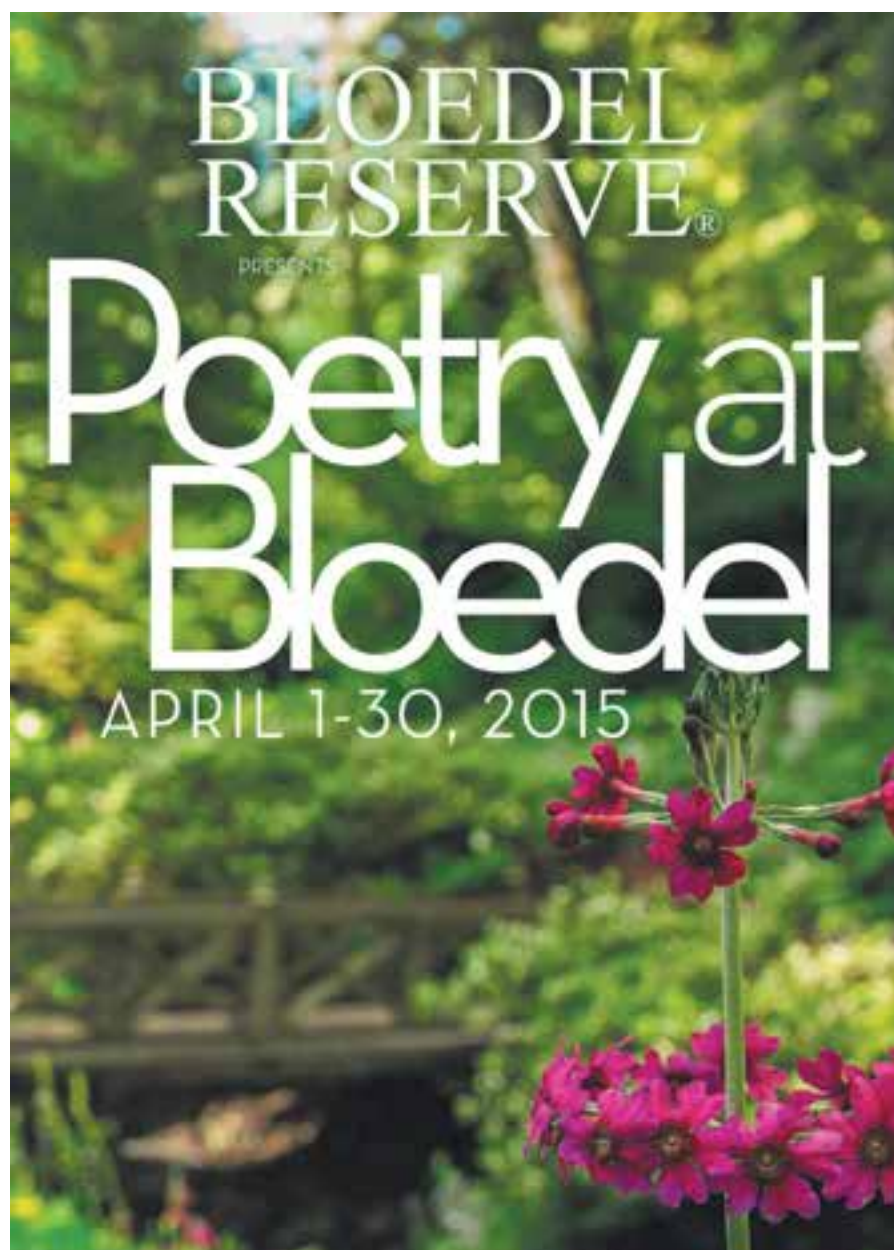
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◀ documentation, diagrams, a list of the procedure,” Barrett says. “They’d never had a shrouded body in their cemetery. They didn’t know what to do.”

“It’s important to undo the lockstep of embalming, undo the lockstep of cremation,” Doughty says. In 2011, Doughty founded the Order of the Good Death, a loose affiliation of academics, artists, and death professionals who are the de facto R&D wing of the American death-care industry. Its members include Cassandra Yonder, a death midwife, who helps families with home funerals; Jeff Jorgenson, the funeral director at Seattle’s Elemental Cremation & Burial, which specializes in nontoxic embalming and carbon-neutral cremations; Greg Lundgren, a Seattle artist and dealer who makes cast-glass headstones; Pia Interlandi, who designs biodegradable burial garments; and Jae Rhim Lee, perhaps one of the best-known members of the Order, who gave a popular TED Talk about her Infinity Burial Project, a “death suit” that trains mushrooms to remediate toxins in human tissue. (Seattle fashion designer Mark Mitchell, who has also created burial clothing, isn’t a member of the Order, but has contributed to the cultural shift in how we think about death. The Frye Art Museum hosted an exhibition of his burial garments in 2013.)

“Some people are doing big-ticket, fascinating things,” Spade says. “Things that get covered in the *Atlantic* or *Wired*, and people not normally engaged in death and body-disposal technology are saying, ‘That’s so rad, let me think about what I want.’ They’re getting involved in things that are too fascinating to ignore, and not just micro-changes. You say, ‘Do you know your ashes can be made into a necklace?’ and its just *Gasp! Shock! Awe, awe, awe!*”

The conventional burial industry is unlikely to give in—and lose more of its business—without a fight. Activists like Joshua Slocum of the Funeral Consumers Alliance and Joe Sehee of the Green Burial Council have been slugging it out in the trenches for years, combating greenwashing (such as cemeteries that claim to offer “green burial” but still insist on concrete vaults) and trying to reform laws under which, as Slocum puts it, “the dead body becomes a hostage of the funeral industry.”

In Indiana, for example, it’s illegal to hold a funeral service without hiring a funeral director to be present. “You’d think you could avoid this by having the body cremated and having a service with the ashes,” says Samuel Perry, funeral home compliance and education specialist with the Green Burial Council. “But they changed the wording of the laws to say cremated remains are technically a body. With those definitions, even with cremated remains present, you’re supposed to have a funeral director there.” Families have to pay for that. There are other regulations about who has the ability to file a death certificate or who can transport a body. In some cities, Perry says, funeral directors charge \$350 to transport bodies just a few blocks. The idea of driving grandma’s body from the funeral home to the cemetery might seem odd to some but, alt-death advocates argue, it shouldn’t be illegal.

“Our current laws and regulations about the disposition of remains are entirely arbitrary, entirely cultural, and historically bound,” Slocum says. “Survey 10 people, and you will find someone who finds any given practice repulsive and someone else who thinks it’s wonderful. We don’t believe that laws should restrict individuals’ options for disposition of the body unless there is a demonstrable impact of that disposition on anyone else’s safety or health.” But he acknowledges that Spade’s project, and its quiet confrontation of our accepted death-care practices, “has an uphill battle... she’s going to have to do a lot of patient and

repetitive explaining.”

Nora Menkin, director of the People’s Memorial co-op, says funeral homes have been able to act with an unusual degree of impunity because the living have an aversion to talking about death. “They’re businesses,” she says. “They make money off people not asking questions. They exist outside the normal rules of supply and demand. They tell people what to pay, and then they pay it.” Even her own family, which knows what she does for a living, has been reluctant to use her as a resource when people close to them have died. “Not everybody is open to this, no matter how much information we put out there.”

In the course of working on this story, several death-care professionals referred to Dignity® Memorial—which has spent decades buying up mom-and-pop funeral homes and has been embroiled in legal trouble regarding its relationship with the presidential Bush family—as “the evil empire.” Flowers, of Moles Farewell Tributes, says Dignity® has a virtual monopoly in some places. Dignity®’s parent company, Service Corporation International, is the largest cemetery and funeral business in the United States, and the Federal Trade Commission has intervened when it has tried to buy up competitors. In 2013, for example, when SCI acquired the second-largest funerary business in the United States—Stewart Enterprises, Inc.—the FTC concluded that the deal would “substantially lessen competition in 59 communities throughout the US.” (The commission forced SCI to sell off some of its funeral homes and cemeteries before allowing the acquisition to continue.)

“They’re masterful sales organizations,” Flowers says. “Sometimes their funeral directors are even put on commission and say things like ‘Let’s choose a casket befitting his or her stature in the community.’ No. Let’s work with your budget. That is dignified.”

Flowers points out that Service Corporation International prominently lists its stock ticker on its homepage. “That’s a clear indication of who they’re beholden to,” he says. “It’s not the families.”

Jessica McDunn, a spokesperson for SCI, says the company’s funeral directors are not paid commissions when serving “at-need” families (that is, families in which a death is recent or impending) and that “the majority of SCI funeral directors are not commission-based.” As for the company’s business practices in general, she says: “We’re always evaluating the business climates throughout the US and Canada, and act when we feel it’s appropriate.”

Some of the industry’s conservatism is profit-driven—but some is simply cultural. Joe Sehee cofounded the watchdog Green Burial Council in 2005 after working at IBM (where he knew the legendary geometer Benoit Mandelbrot) and then spending some time helping a funeral company with its digital archiving. “I was thrown into this industry that seemed like it hadn’t changed in 100 years,” he says. In many ways, it still hasn’t. A large number of funeral homes are legacy businesses that have been handed down from father to son—it’s a male-dominated industry—who feel a responsibility to stick with the traditions.

“We all understand there’s something horribly wrong with this merchandized form of death care, but you have to deal with the fact that it’s set up that way,” Sehee says. “Chemical companies founded the first mortuary schools, they worked with the casket companies, and they created long-standing, multi-generational relationships. Can you imagine if someone said everything your father, grandfather, and school told you was bullshit? Imagine what that would do to your world.”

The Green Burial Council’s attempts to engage the industry and combat greenwash-

ing were far more difficult than even Sehee expected. Before he was at IBM, he'd spent part of the 1980s in Nicaragua and El Salvador during their civil wars, working with radical priests and liberation theologians who were literally in the crosshairs of armies and paramilitary death squads—and he says his years trying to change the funeral industry were even more trying. “People I knew had been *killed*,” he says about his time in Central America. “And that work was easier in some ways.”

After years of trying to untie the knots in the industry, from the insurance companies to the funeral homes to the chemical and concrete manufacturers, Sehee thinks something drastic has to happen.

“It’s going to have to be disrupted,” he says. Projects like Spade’s may play a part in that disruption, if only by getting people to talk about it. The Urban Death Project, like the

textbook definition of conceptual art, might do its most important work in people’s heads. “It’s a great conversation starter,” he says. “Even if it never gets built.”

In September, Spade convened a feed-back meeting on the Urban Death Project in a small conference room at Seattle University. Caitlin Doughty was in town for a book reading and attended, as did Jeff Jorgenson of Elemental Cremation & Burial and Nora Menkin of People’s Memorial.

It was a pun-heavy meeting. “Do you have a name for the column?” Doughty asked, referring to the core of the building where bodies would be composted. “The compostorium? The *com*-post-mortem?”

Later, someone suggested that Spade’s ambitious vision was a “monumental undertaking.”

Funeral professionals, like cops and reporters, seem to need morbid humor to keep themselves sane.

Spade outlined her vision for the way the core would work, the types of rooms and staff it would require (from funeral director to maintenance workers), potential templates for the laying-in ceremony, and her desire for each Urban Death Project to reflect the cultural and aesthetic sensibilities of whatever urban community it’s in. “In my vision,” she said, “there will be one of these in every neighborhood in every city in the world.”

She also outlined her often-repeated belief that death care “should be an extension of health care—if we did health care right. Then why, at death, would we turn the body over to private industry?”

The professionals asked their questions:

How much compost would one person make? An estimated cubic yard, but she’s still working with researchers on that question.

Would it be a nonprofit? Probably.

What would happen to the compost people didn’t pick up, or if they couldn’t use a cubic yard? Perhaps there could be partnerships with the city or ecological nonprofits.

Would there be opportunities for volunteers? Probably.

Would people get the bones back? No, they decompose as well.

What about artificial hips and pacemakers? According to the current design, sorting out nonorganic material would happen at the end of the process.

Do you have a business manager or business plan? No, she doesn’t, not yet. The professionals seemed to think she needed to work on that.

“It’s not fun,” Jorgenson told her. “You

like design and anthropology, but you need a business manager.”

They talked about how to market a project that was asking people to fundamentally rethink what they do with their dead. “Think of the cremation party line,” Doughty said. “‘It’s simple, it’s easy, it’s better for the environment.’ It’s difficult to call it marketing or branding, but that’s what it is.” She suggested lines of inquiry for the Urban Death

Project, like: “Why isn’t my body going back to the earth? Why am I holding onto my body? Why am I so afraid of nature?”

Menkin said the Urban Death Project needs to define itself to people. “If it’s seen as burial, that’s a big problem,” Jorgenson said. Seattle’s most recent city charter has forbidden the establishment of any new cemeteries within city limits. (Seattle city archivist Scott Cline explains that cemeteries have always

been a subject of debate in city charters—in part, he says, “because they take up space and they’re not a good source of tax revenue.”)

The Urban Death Project, Jorgenson said, should try to get itself into the public consciousness as soon as possible so people can get used to the idea. “When somebody dies and a body is heading toward room temperature,” he said, “that is not the time when people say, ‘You know what? Let’s do something innovative.’”

They all pointed out that it takes time for the culture to adjust to new ideas about death care. “Cremation took 20 years to catch on,” Doughty said, referring to Jessica Mitford’s 1963 book *The American Way of Death*, which battered the conventional funeral industry and advocated for cremation. “If you’re the death-positive warrior, even in your own family,” she said, “just be prepared to get shot down multiple times.”

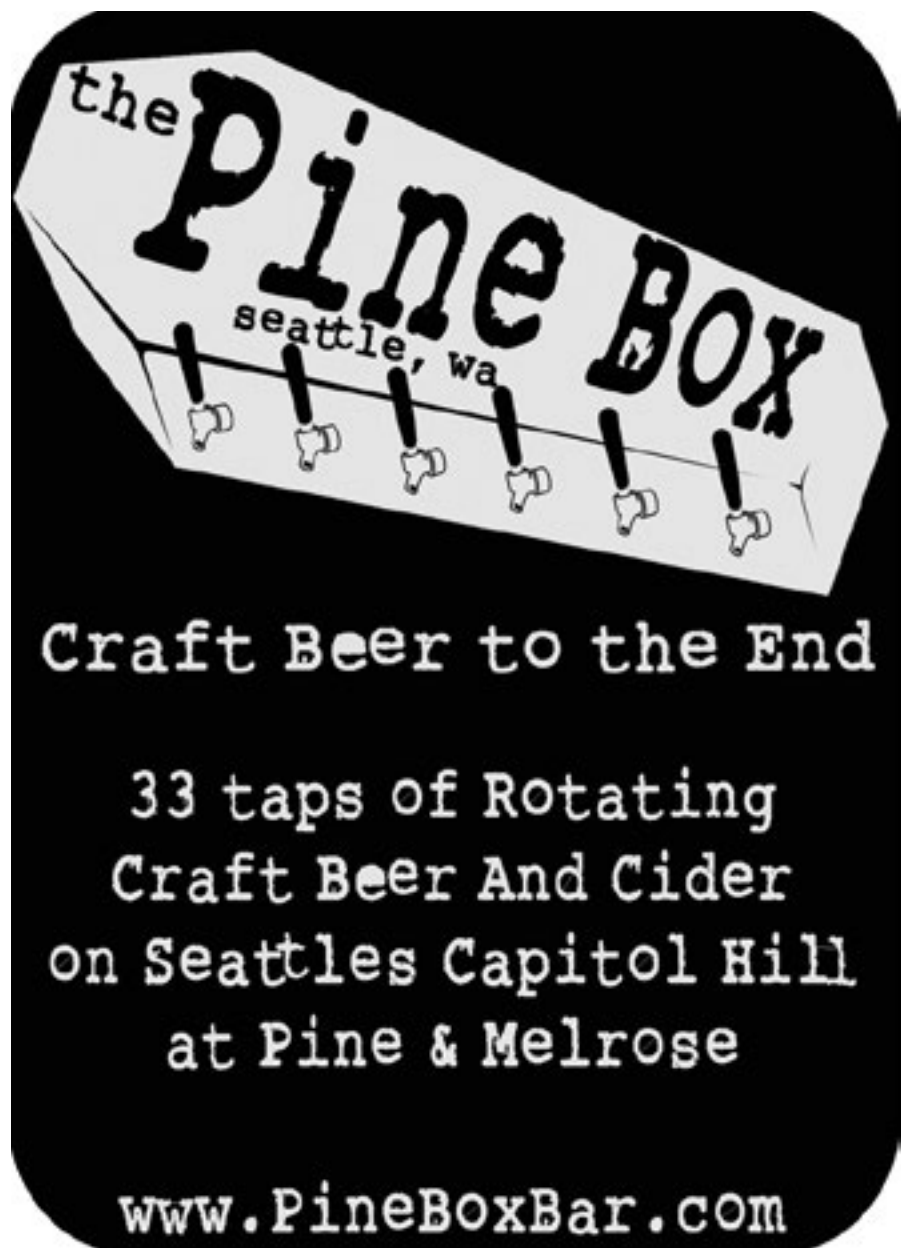
Whenever I asked anyone in the alt-death movement how they got there, they said things like “It’s a bit of an odd story” or “Well, it’s not a quick, sound-bite answer” or “I don’t know how to answer that in a nutshell.” They all—to a person—had a story that was personal and largely accidental. Often it involved the death of a young person who’d had the opportunity to take advantage of some of the newer aspects of death care (hospice, home funerals) and demonstrated how things could be done differently.

Brian Flowers had a slightly different path. He was a cabinet and furniture maker when his employer learned their business license also authorized them to make caskets. Flowers was intrigued, started researching the possibility of making caskets from local, sustainably harvested wood, and was hooked. “Pretty soon, I was boring the guys at work,” he says, “waxing philosophical about the Cartesian mind-body duality and how nothing epitomizes our divorce from the natural world more than contemporary burial processes—pumping a body full of chemicals, sealing it in metal, then sealing it again in concrete, ostensibly to protect it from the elements.”

Eventually, he was waking up in the middle of the night, thinking about our cultural relationship with death, and realized he had to do something about it. Moles Farewell Tributes was run by an old family friend, so he approached him to see about an internship or a job. Now he’s their green funeral director.

“I believe with every fiber of my being that the fear of death is our greatest enemy and has driven us to the brink of cultural destruction,” he says. “We can’t heal our relationship with the world until we heal our relationship with death. And Katrina’s project, done well, could help with that.” ■

“I believe with every fiber of my being that the fear of death is our greatest enemy and has driven us to the brink of cultural destruction.”





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MY NIGHT WITH JEFFREY DAHMER

—like any night spent out in a bar—this one
doused in the pall of neon, 1989, Formica,

brushed metal and the spin of sound in the club,
while downstairs in a darker bar, where the older men

enjoyed each other's company and where I had gone
to cool off, a man stood next to me

and knocked my beer to the floor, *so sorry*—he was
very sorry—hand on my arm as I bent to pick up

the bottle, one hand on my arm, the other signaling
to the bartender, holding up a finger then pointing

to the empty I proffered, put on the wood counter,
bottle which the keep swept away, replaced,

a cold, green glass already sweating a bit, beading
in the heat of the basement.

He was a stranger, older than I was by a decade or more,
blond and mustached, big glasses—some farmer's son—

a bit out-of-date, stuck as he was in the country,
a man driven in to the capital to spend a night

among others of his kind, away from his mother's kitchen,
the chilled hum of the bulk tank, and the cows

whose needs were at the center of a life spent in their service—
but no, he was from Milwaukee, he said, though to me

his words were unimportant—*so sorry, let me, I'll get you
a new one, let me buy you one,*

and so he took out his wallet and handed over his dollars,
and I suppose I looked to see

if he had left a tip since I always look for this,
having done already the work of service

in which you depend on the manners and guilt
and sense of custom of those you attend, their

generosity, their goodness, their notion
of what is normal and right, what to offer to others

in exchange for their help, their attentiveness, here
let me buy you a beer, so sorry for my clumsiness,

let me put this hand on your arm, do you live here,
are you at the university, do you like the music,

did I tell you my name?—his questions the questions
of any curious man talking to a farmer's son

in a bar in Madison, Wisconsin, asking my name which I withheld,
my name which I keep lodged between my teeth,

under my tongue, in the pocket of my clavicle,
in the scar on my eyebrow, in my belly,

in the sack of my scrotum, in my head, my hand, my arm
which he touched lightly, my mouth, my teeth, my tongue

which began to move, unlock, give up its wariness, give in
to say *my name is Mark. What's yours?*

—Mark Wunderlich

SPRING CALENDAR //



JOHN CORNICELLO

THEATER

By Brendan Kiley and Krishanu Ray

12th Avenue Arts

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The Flick (Mar 5–Apr 5): Annie Baker's play, here making its West Coast premiere after winning a Pulitzer Prize and an Obie Award, features "millennials Avery, Rose, and Sam [who] work at a rundown movie theater; one of the last of its kind still showing films reel to reel." *The Flick's* comedy emerges from the hyper-mundane, as the three main characters mop soda off the floor and try to endure the tedium of their job. A *New York* magazine review praised the play, writing: "Rarely has so much feeling been mined from so little content." This New Century Theatre Company production stars Emily Chisholm, Sam Hagen, Tyler Trerise, and Spencer Hamp. Directed by MJ Sieber.

Live! From the Last Night of My Life (Mar 26–Apr 18): In 2011, Theater Schmeater staged this grim comedy by Wayne Rawley about Doug Sample, a convenience-store clerk on his final night shift—and his final night. Faced with a dead-end life, he has decided to end it and turns the evening into a night-long suicide

letter recited to a security camera. Rawley's drama—described by *The Stranger* at the time as "Chekhov at the corner store"—swung between the fantasies in Doug's head and the nighthawks who interrupted them by coming into the store. This production by Theatre22, directed by Rawley, reunites the original cast and crew. **The Tall Girls** (May 1—May 18): A newish play by Meg Miroshnik (*The Fairytale Lives of Russian Girls*) inspired by the proliferation of girls' basketball teams in the Midwest during the 1930s. A production of Washington Ensemble Theatre, starring Leah Salcido Pfenning, Bailie Breaux, Chelsea Callahan, Adria LaMorticella, Hannah Ruwe, and Ali el-Gasseir, and directed by Kelly Kitchens.

R.A.F.T. (Rabbits Afloat From Thuringia) (May 2–May 24): For a couple of years, Jonah Von Sprecken and Ali el-Gasseir have been performing live-action, weekend-morning cartoons featuring kid-friendly characters in global locations—robot detectives in Quebec, aurora borealis creators in Iceland, and Tanuki (aka "raccoon dogs") in Japan. This round concerns two German rab-

bits immigrating to America via raft. A production of Washington Ensemble Theatre.

ACT Theatre

700 Union St, 292-7676, acttheatre.org

Jacques Brel Is Alive and Well and Living in Paris (Mar 7—May 17): This musical revue, which debuted in New York in 1968, brought to light the songs of the Belgian songwriter Jacques Brel. This is a coproduction of ACT and the 5th Avenue starring Louis Hobson, Timothy McCuen Piggee, Kendra Kassebaum, and others, and directed by David Armstrong.

Fail Better: Beckett Moves **UMO** (Apr 8–Apr 26): The UMO Ensemble emphasizes the movement and physicality of Samuel Beckett with an evening of clowning, "balancing on a giant teeter-totter, juggling tin cans, and suspending on ropes from two giant pulleys." This production features text from Beckett's *The Unnamable* and was a big fat hit during last year's Beckett Festival, so UMO and ACT brought it back.

Cat on a Hot Tin Roof (Apr 17–May 17): This production of

WHAT IT IS: *Cat on a Hot Tin Roof* at ACT Theatre. **WHEN:** April 17–May 17. **WHY YOU SHOULD SEE IT:** Laura Griffith and Brandon O'Neill are Broadway alums who just acted opposite each other in *Carousel* at the 5th Avenue Theatre. Now they're playing another famously troubled couple in a production of Tennessee Williams's classic play ACT staged in its very first season 50 years ago.

the Tennessee Williams classic constitutes a look back to ACT's inaugural season in 1965 when Seattle audiences got to see the play performed by the city's first summer stock company. Directed by Kurt Beattie and starring Laura Griffith, Brandon O'Neill, and John Aylward.

The Ghosts of Tonkin (May 2–May 10): Steve Lyons's behind-the-scenes play about how seemingly well-intentioned public officials brought about one of the more devastating episodes in the history of the United States, the Vietnam War, and how Oregon senator Wayne Morse battled to stop the war before it began. Directed by Mark Kuntz.

Threesome (Jun 5–Jun 28): In his 2011 play *Pilgrims Musa and Sheri in the New World*, Yussef El Guindi created a charmingly unlikely cross between romance and mystery story in which lovers Musa (a Middle Eastern taxi driver) and Sheri (a sheltered white woman) negotiate both cultural misunderstanding and personal deception. In *Threesome*, an Egyptian American couple "decide to bring another man into their bed." Directed by Chris Coleman.

Annex Theatre

1100 E Pike St, 728-0933, annex-theatre.org

Bunnies (Apr 24–May 16): Keiko Green's "unsettling tale of

revenge, sacrifice, cannibalism, and deep, dark love" was inspired by *The Bacchae* and is centered on the feral rabbits of Woodland Park. Directed by Pamala Mijatov with music by Jesse Smith.

HP Lovecraft: Stand-Up Comedian (Apr 28–May 13): This play, written by Scotto Moore and directed by K. Brian Neel, outlines its premise in the title.

ArtsWest

4711 California Ave SW, 938-0339, artswest.org

Chinglish (Mar 5–Mar 29): David Henry Hwang's comedy *Chinglish* premiered a few years ago and won all sorts of awards. It's about "a naive American businessman" trying to sell a Chinese minister of culture signs in standard English.

Angry Housewives (Apr 23–May 24): Housewives combat ennui by forming a punk-rock band in this musical that was first produced in 1985 with music and lyrics by Seattleite Chad Henry.

Bainbridge Performing Arts

200 Madison Ave N, Bainbridge Island, bainbridgeperformingarts.org

Snow Falling on Cedars (Mar 13–Mar 29): This adaptation, originally developed and produced by Book-It Theatre, is here directed by Kate Carruthers. The story is set in 1954 on a fictional island somewhere around the San Juans

and revolves around a Japanese American man accused of murdering a local fisherman.

Shakespeare: Comedy and Tragedy with the BPA Shakespeare Society (Apr 18–Apr 19): The centerpiece of this evening is music inspired by Shakespeare: Mendelssohn's *A Midsummer Night's Dream*, Tchaikovsky's *Romeo and Juliet Fantasy Overture*, and several other pieces, performed live by the Bainbridge Symphony Orchestra. At the same time, the BPA Shakespeare Society provides a thespian component.

The Drowsy Chaperone (May 8–May 24): This meta-theatrical parody of the musical comedies of the '20s debuted in 1998 and opened on Broadway in 2006. Directed by Joanna Hardie and Josh Anderson with choreography by Debbie Pierce.

The Ballard Underground

2220 NW Market St, 395-5458, ghostlighttheatricals.org

The Caucasian Chalk Circle (Apr 17–May 2): Ghost Light Theatricals produces a new adaptation of this 1948 play by Bertolt Brecht, directed by Beth Raas-Bergquist.

Center Theatre

Seattle Center Armory, 684-7200

The Dog of the South (Feb 11–Mar 8): A Book-It adaptation of the comic road-trip adventure by

Charles Portis (*True Grit*), adapted by Judd Parkin. Directed by Jane Jones and starring Gin Hammond, Jim Gall, Suzy Hunt, and several others.

Tartuffe (Mar 17–Apr 12): Seattle Shakespeare Company produces the 17th-century comedy by Molière about a con man cloaked in a pious zeal that protects his scheming from exposure—an evergreen subject. Directed by Makaela Pollock and starring R. Hamilton Wright.

Little Bee (Apr 22–May 19): The runaway best seller (and 2010 Seattle Reads Book) about a Nigerian asylum-seeker and a British magazine editor gets the theatrical adaptation from Book-It.

Cornish Playhouse at Seattle Center

201 Mercer St, 441-7178, cornish.edu/playhouse

Genre Bender (Mar 6–Mar 7): Each year, *City Arts* organizes this collaboration between artists as a sort of celebration of “innovation and cross-pollination in Seattle’s thriving arts community.” This year’s artist duos are: conceptual artist (and 2014 Stranger Genius Award winner) C. Davida Ingram and composer/performer Hanna Benn; rapper Raz Simone and lighting and scenic designer Justin Roberts; photographer Steven Miller and theatrical triple-threat Sarah Rudinoff; vocalist Okanamodé Soulchilde and aerialist Lara Paxton; and poet Sarah Galvin and musician/philosopher David Nixon.

Grand Hotel (Apr 8–Apr 11): First a book in 1929, then famously a film in 1932—in which Greta Garbo first uttered, “I want to be alone”—and finally adapted into a Tony-nominated musical in 1989, *Grand Hotel* takes a decadent Berlin hotel as a microcosm for Germany between the wars. This production of the musical is staged by the Cornish theater and performance production departments.

DownStage Theatre

4029 Stone Way N, 633-1883, stonesouptheatre.com

The God of Hell (Feb 20–Mar 15): Stone Soup produces Sam Shepard’s response to the post-9/11 political state of America—what he described as “a take-off on Republican fascism.”

Alice in Wonderland (Apr 10–May 3): Not just any *Alice in Wonderland*, but the *Alice in Wonderland* created by the Manhattan Project under the direction of Andre “The Dinner” Gregory is on the docket at Stone Soup Theatre this spring. So expect more Kafka, more Jung, more Freud, and more Dali than your average *Alice*.

Eclectic Theater

1214 10th Ave, 679-3271, eclectic-theatercompany.org

Julius Caesar (Mar 19–Apr 4): The New Shakespeareance presents this one-man show by Robert Downing, which combines scenes from the play with a monologue about the play.

Jones Playhouse

4045 University Way NE, 543-4880, drama.washington.edu

The Hostage (Mar 4–Mar 15): This production of Brendan Behan’s IRA-concerned drama is directed by third-year MFA directing can-

didate Tina Polzin and brought to life by UW’s drama department.

Magnuson Park Theatre

7110 62nd Ave NE, 684-7026

Momotaro (Mar 21–Mar 22): Thistle Theatre’s interpretation of the Japanese folktale about a boy who was born from a peach—it’s all told with bunraku-style puppets and origami puppets and comes with three original songs.

Moore Theatre

1932 Second Ave, 812-3284, stgpresents.org

The Sing-Off (Apr 6): Which a cappella group will reign supreme? NBC’s *The Sing-Off* answers this question (while undoubtedly raising others) with each and every season.

Neptune Theatre

1303 NE 45th St, 682-1414, stgpresents.org

Welcome to Night Vale (Apr 25): The popular podcast returns to Seattle with an all-new show in the style of old-time radio.

Nordo's Culinarium

109 S Main St, 790-5166, cafenordo.com

Don Nordo Del Midwest (Apr 2–May 17): After several peripatetic years of performing innovative, multi-course dinner theater on several themes—’60s spy movies, speakeasy noir, the life cycle of a chicken—in various locations, Cafe Nordo will inaugurate its new home with a riff on *Don Quixote*. The prix fixe menu will feature tapas inspired by Midwestern food, and the performance (“The adventures of Don Nordo and Sancho as they battle the theology of bland cuisine”) will star Ryan Higgins, Evan Mosher, Opal Peachey, Keira McDonald, and others, as well as live scoring by Anastasia Workman. Nordo’s Culinarium also plans to host a variety of year-round events connecting regional agriculture and chefs with the local performance scene.

On the Boards

100 W Roy St, 217-9888, ontheboards.org

Michelle Ellsworth: Clytigation #3 (Mar 12–Mar 14): Michelle Ellsworth, a “fiercely intelligent polymath,” has devised an undeniably esoteric program of events for performance at On the Boards and elsewhere this spring. There are four parts. This, #3, will be performed at On the Boards in “a 4’x4’x7’ box viewable from all sides incorporating projections, live performance, and green-screen technology.” *Clytigation #1* will be performed in a visual arts space, *Clytigation #2* in an outdoor setting for an intimate audience, and *Clytigation #4* online at choreographygenerator.org. Whew!

Kate Wallich/The YC: Splurgeland (Apr 2–Apr 5): Choreographer Kate Wallich has a completely original way of interpreting contemporary, candy-flavored pop culture in a manner that feels drafty, dark, and gothic. Last year’s *Super Eagle* at Velocity Dance Center was both tender and sleazy, and seemed to document the kind of romance that could be kindled at a pool party but slowly and agonizingly extinguished behind closed doors. With electronic music by Johnny Goss (Cock & Swan), Wallich and three other



JOHN ULMAN

WHAT IT IS: *The Flick* at 12th Avenue Arts. **WHEN:** March 5–April 5. **WHY YOU SHOULD SEE IT:** New Century Theatre Company’s production is the West Coast premiere of Annie Baker’s Pulitzer- and Obie-winning play about bored millennials working at a ratty old movie theater.

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dancers promise to plumb “the highs, lows, hopes, and fears of the post-internet generation.”

Complex Movements: Beware of the Dandelions (Apr 16–May 10): This Detroit-based collective—“sci-fi, hip-hop, technological geeks with a passion for social change”—will give music- and video-saturated performances for 40 to 50 people at a time inside a pod constructed on the stage: “The audience and the company work together to create real-time art using music, tech, imagination, and social justice strategies.” The collective will be in town for several weeks, investigating the city and talking with community leaders to “identify local issues and give the public tools for possible change.”

Northwest New Works (Jun 5–Jun 14): The annual festival where On the Boards brings sizable snippets of new work to the stage. NWNW has incubated work by some of the better/weirder performing artists in our corner of the country.

Orcas Island

Orcas Island, Eastsound, orcasislandchamber.com/shakespeare-festival

Fourth Annual Orcas Island Shakespeare Festival (Apr 7–Apr 11): Featuring costumed street performers, an Eastsound Parade, Shakespeare-themed improv from Unexpected Productions, performances of *Macbeth* by the Seattle Shakespeare Company, and more.

Paramount Theatre

911 Pine St, 812-3284, stgpresents.org

Mamma Mia! (Mar 24–Mar 29): On the eve of her beautiful Mediterranean paradise-themed wedding, Sophie complicates proceedings by insisting on the immediate necessity of determining the identity of her biological father. This of course requires the summoning and vetting-through-song of three of her mother’s aging former lovers.

Three Acts, Two Dancers, One Radio Host: Ira Glass, Monica Bill Barnes, and Anna Bass (Apr 11): “I tell stories, they dance,” explains Ira Glass. He’s the radio host and they, Monica Bill Barnes and Anna Bass, are the dancers. “Stories about love and losing those you love and about what it is like to dance for a living.” **The Phantom of the Opera** (Apr 30–May 10): Bring your opera glasses or else it might be hard to see what’s wrong with the phantom besides his being mad creepy (spoiler alert: his face). Also (spoiler alert, further) the chandelier falls. An Andrew Lloyd Webber joint.

Seattle Children's Theatre

201 Thomas St, 441-3322, sct.org

Goodnight Moon (Mar 5–Apr 26): In a miracle of extrapolation, the thematically dense but textually thin children’s book about the lengthy process of saying good night has been adapted as a 90-minute stage production directed by Rita Giomi.

Seattle Repertory Theatre

155 Mercer St, 443-2222, seattlerep.org

Dear Elizabeth (Feb 6–Mar 8): The poets Elizabeth Bishop and Robert Lowell sent a great deal of correspondence to each other. This play by Sarah Ruhl was adapted from that correspondence. Directed by Allison Narver. **The Comparables** (Mar 6–Mar 29): A world-premiere gallows comedy by Laura Schellhardt (*The K of D, an urban legend*) about high-end real-estate agents. Directed by Braden Abraham and starring Cheyenne Casebier, Linda Gehringer, and Keiko Green. **Lizard Boy** (Mar 27–Apr 26): This world-premiere rock musical by Justin Huertas stands at the intersection of comic-book fantasy—“from the ashes of Mount St. Helens emerged a monster with mysterious powers”—and coming-out/coming-of-age story.

Outside Mullingar (Apr 24–May 17): Playwright John Patrick Shanley, author of *Moonstruck* and *Doubt* (and let’s not forget *Joe Versus the Volcano*), debuted this new thing on Broadway last year. It’s a middle-aged romance set on a farm in Ireland.

Secret location

DUMP SITE (Apr 30–Jun 21): Seattle Immersive Theater returns with more theater on location—this time with the story of a horror novelist struggling to uncover a hidden, dark secret in his own past. The play will be performed at a secret location in West Seattle.

Showbox at the Market

1426 First Ave, 628-3151, showboxpresents.com

Book-It Silver Jubilee Gala (Mar 7): That would be the one for 25 years, in case you forgot. What has Book-It been doing all that time? Performing the invaluable service of changing books into plays. This evening event consists of “food, wine, and other pleasures, including both live and silent auctions, and a very special performance all benefiting Book-It’s artistic and education programs.” Food courtesy of St. Cloud’s, music from the Dusty 45s.

Tacoma Musical Playhouse

7116 Sixth Ave, Tacoma

Pippi Longstocking (Mar 14–Mar 22): Pippi Longstocking is sort of like Annie but a few years older and liberated from the child protective agencies, for the most part. She lives with a horse in the house, her long-lost father was a pirate, and she has no responsibilities. **Evita** (Apr 10–May 3): The Webber-Rice joint about Eva Perón and her tearful South American country. **The Buddy Holly Story** (May 15–Jun 7): This jukebox musical takes a look at the man behind the glasses who was only 22 years old when he died in that famous “The Day the Music Died” plane crash in 1959.

Taproot Theatre

204 N 85th St, 781-9707, taproot-theatre.org

The Best of Enemies (Mar 25–Apr 25): This drama by Mark St. Germain is based on real-life events that led up to the integration of public schools in Durham, North Carolina (which didn’t happen until 1971). Directed by Scott Nolte and starring Corey Spruill, Jeff Berryman, Faith Russell, and Jenny Vaughn Hall.

Jeeves Intervenes (May 13–Jun 13): P.G. Wodehouse returns to Taproot, with this adaptation of one of the many short stories about the enterprising butler Jeeves extracting his playboy master from impending marriage. Adapted by Margaret Raether.

Teatro ZinZanni

222 Mercer St, 802-0015, zinzanni.org

The Hot Spot (Feb 5–Jun 7): Under the tent this season is this comic fantasy centered on wish fulfillment.

Theater Schmeater

2125 Third Ave, 324-5801, schmeater.org

The Most Deserving (Mar 20–Apr 18): A comedy by Catherine Trieschmann, directed by John Longenbaugh, about a controversial art commission in “a backwater Kansas town.” **The Feast** (Apr 30–May 16): MAP Theater performs Celine Song’s comedy about a future of scarcity and hungry dinner-party guests waiting for a latecomer. Directed by Aimee Bruneau. **Four Dogs and a Bone** (May 29–Jun 27): A satire about Hollywood by John Patrick Shanley (*Doubt*). Directed by Julie Beckman.

Theatre Off Jackson

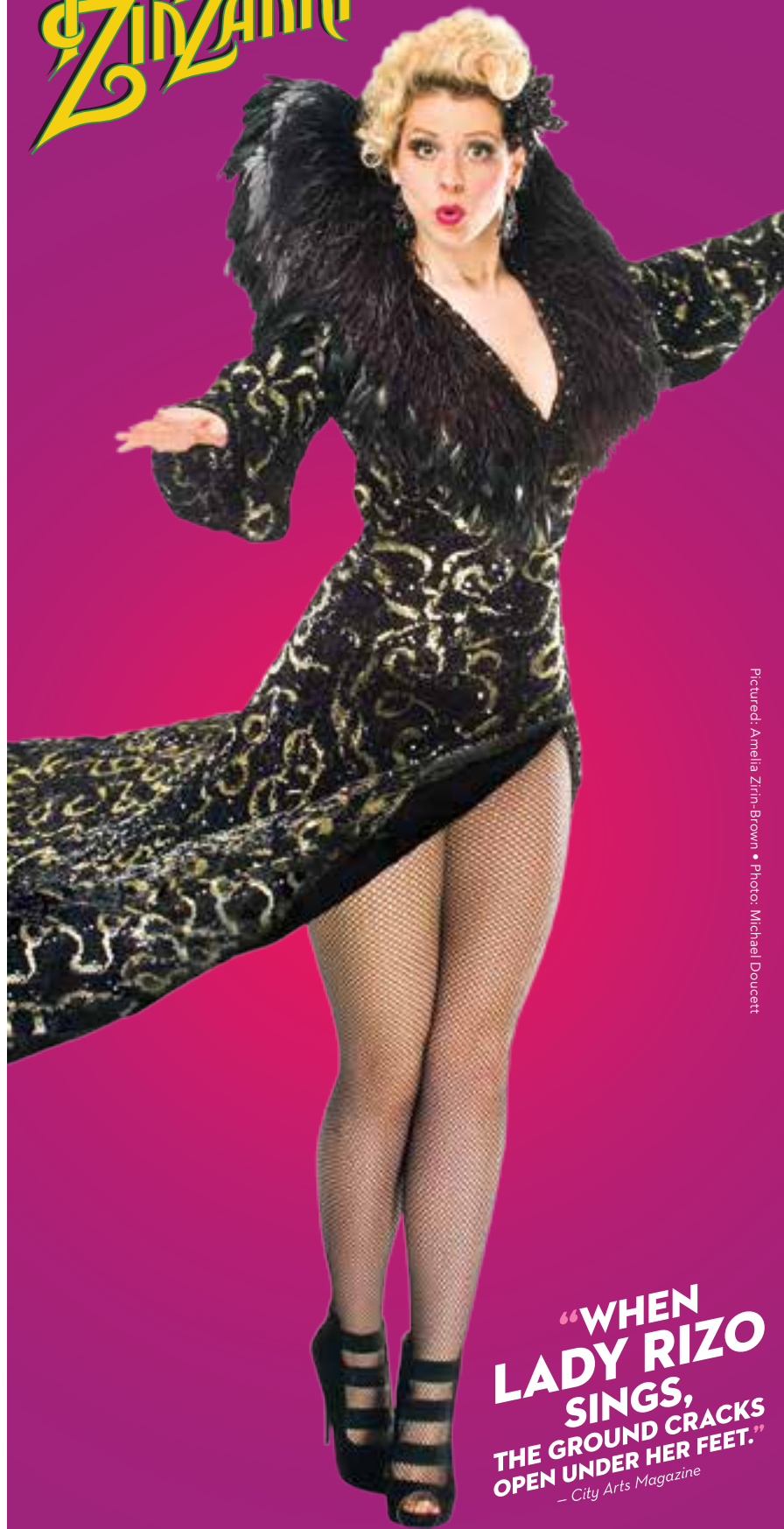
409 Seventh Ave S, 340-1049, theatreoffjackson.org

Blood/Water/Paint (Feb 20–Mar 14): This retelling of the true story of the Italian baroque painter Artemisia Gentileschi is directed

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DOUG COOMBE

WHAT IT IS: Complex Movements at On the Boards. **WHEN:** April 16–19, May 7–10. **WHY YOU SHOULD SEE IT:** Complex Movements is a Detroit-based collective of “sci-fi, hip-hop, technological geeks” who will take up residence in Seattle, study problems the city is facing (spoiler alert: rent and cops), and give intimate performances for 40 to 50 people inside a small pod on the OtB stage.

by Amy Poisson and produced by Live Girls Theater.

Village Theatre
303 Front St N, Issaquah, 425-392-2202, villagetheatre.org

No Way to Treat a Lady (Mar 19–Apr 26): This dark musical comedy on the novel by William Goldman, the novelist and screenwriter whose disparate successes include the creation of *The Princess Bride* and *Marathon Man* as well as the screen adaptation of *All the President's Men* and *Butch Cassidy and the Sundance Kid*. In this piece, an egoist actor-turned-serial-killer figures centrally.
Cabaret (May 14–Jul 3): Leave your troubles at the door, unless your troubles are the rise of the Third Reich.

West of Lenin
203 N 36th St, 352-1777, westoflenin.com

Sandbox One-Act Play Festival (Jun 3–Jun 7): The plays featured in this year's festival are *Las Cruces* (Vincent Delaney), *Chosen Less* (Phillip Lienau), and *Why Do We Keep Broken Things* (Carl Sander), which is set in 2011 Seattle during the Occupy movement.

DANCE

12th Avenue Arts
1620 12th Ave, 12avearts.org

Believe Me or Not (Mar 6–Mar 14): Amy Johnson and Company (aka AJnC Dance) present a whimsical, wig-wearing (of the 18th-century variety), comic dance production. “In this show, as in life, it is all real and it is all false.”

ARC Dance Space
9250 14th Ave NW, 352-0798, arc-dance.org

Spring Repertory Concert (Mar 21–Mar 22): A production of ARC Dance Company.

Broadway Performance Hall
1625 Broadway, 325-3113, seattlecentral.edu/wpl/broadway-performance-hall

Cornish Dance Theater Spring 2015 Concert (Apr 17–Apr 18): With choreography by Donald Byrd, Crystal Pite, Pat Hon, Wade Madsen, and Deborah Wolf.

Edmonds Center for the Arts
410 Fourth Ave N, Edmonds, 425-275-4485, edmondscenterforthearts.org

Olympic Ballet Theatre Spring Program (Mar 28): The program features *Paquita grand pas classique* choreographed by Marius Petipa, as well as *Nyman*, a contemporary piece by OBT co-artistic director Oleg Gorboulev.

Marymoor Park
6046 West Lake Sammamish Parkway NE, Redmond, 205-3661, marymoorconcerts.com

Cirque du Soleil: Kurios (Jan 29–Mar 22): The idea with this production is to get a sort of steampunk “cabinet of curiosities” effect. Whether or not they succeed at that is probably immaterial. Guaranteed: flip-flopping, colors, costumes. Prior to *Kurios*, director Michel Laprise worked for Madonna, Microsoft, the Eurovision song contest in Russia, and other spectacle-heavy enterprises.

McCaw Hall
321 Mercer St, 684-7200, mccawhall.com

The Vertiginous Thrill of Forsythe (Mar 13–Mar 22): Pacific Northwest Ballet's willingness to bring the exhilaratingly strange yet precise choreography of William Forsythe to its stage is one of the reasons the organization won a Stranger Genius Award. In an interview for this quarter's *Seattle Art and Performance*, PNB artistic director Peter Boal says that when he brought Forsythe's *One Flat Thing*, reproduced to PNB in 2008, he was “almost chased out of town.” Many people walked out. Many others (like us) were enthralled. In this program, PNB will perform *The Vertiginous Thrill of Exactitude* (music by Schubert), *New Suite* (music by Handel and Luciano Berio), and the contemporary *In the Middle, Somewhat Elevated* (with music by Thom Willems). Historically, Seattle has been known for the conservatism and traditionalism of its large-scale cultural institutions and their preference for the canonical over the new—some of these Forsythe pieces are almost 30 years old but, given our history, they should be cause for small pricklings of something like civic pride.

Swan Lake (Apr 10–Apr 19): If it's not the most popular classical ballet of all time, it's only because of

the *Nutcracker* fever that seems to grip humanity every December. Here, the Pacific Northwest Ballet presents the choreography of Kent Stowell, which first debuted in Seattle in 1981 and was retooled in 2003. You don't have to be an ornithologist to become possessed by this mournful ballet—but it helps.

Carmina Burana (May 29–Jun 7): The final production in Pacific Northwest Ballet's 2014-2015 season is this piece by Kent Stowell set to Carl Orff's *Carmina Burana*, best known for its often-employed choral movement “O Fortuna,” which is Latin for “life sucks.” Also included in the program are a couple shorter works by Shostakovich. More information on this and all PNB events can be found at pnb.org.

Meany Hall
UW Campus, 543-4880, meany.org

Mark Morris Dance Group (Mar 5–Mar 7): MMDG returns to Seattle, this time as part of the UW World Series. The program will include *Pacific* and the Seattle premieres of *Jenn and Spencer*, *Crosswalk*, and *Words*. All feature live musical accompaniment by the MMDG Music Ensemble.

Lyon Opera Ballet (Apr 16–Apr 18): The contemporary dance company performs William Forsythe's *Steptext* (a quartet set to J.S. Bach), *Sunshine* by Emanuel Gat, and *Sarabande* by Benjamin Millepied. Presented as part of the UW World Series.

Pilobolus (May 14–May 16): This dance company is “named after a barnyard fungus that propels its spores with extraordinary speed, accuracy, and strength” (it also, unlike these young dancers, commonly grows on herbivore dung). Known for its athleticism and visual wit, it could be called the Cirque du Soleil of modern dance. Trompe your oeil off!

Moore Theatre
1932 Second Ave, 812-3284, stg-presents.org


When the Wolves Came In (Mar 4–Mar 5): With choreography by Kyle Abraham and performance by his dance troupe Abraham. In.Motion, this piece was inspired by the 1960 album *We Insist! Max Roach's Freedom Now Suite* by jazz drummer Max Roach and lyricist Oscar Brown. Abraham is a Ford fellow, a MacArthur fellow, and winner of all kinds of awards including the Princess Grace Award and the Bessie Award. He was last seen at On the Boards in

Art Zone with Nancy Guppy. Fridays at 8 p.m.
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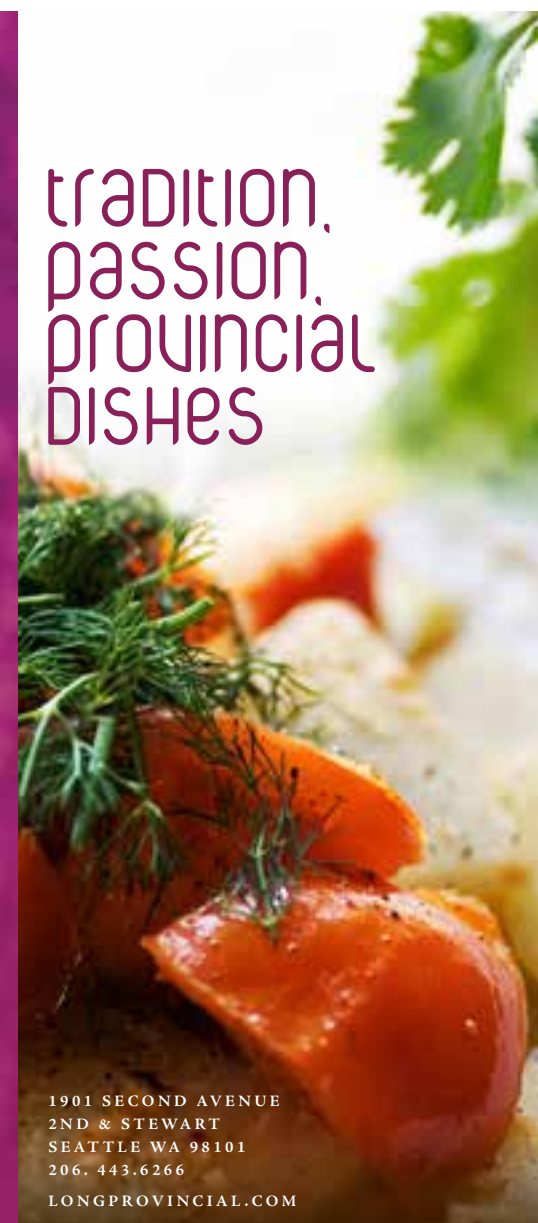
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STEPHEN ELLEDGE

WHAT IT IS: The Dance Cartel at Velocity Dance Center. **WHEN:** March 6–8. **WHY YOU SHOULD SEE IT:** *ONTHEFLOOR*, an intimate and high-octane performance by this NYC-based company, turns whatever space it occupies into what sounds like the world’s best dance club. This run will feature guest appearances by choreographer/dancer Amy O’Neal and musician/comedian Reggie Watts.

2012 with *Live! The Realdest MC*. This performance is copresented by OtB. **Spectrum Dance Theater:** *Carmina Burana* (Apr 23–Apr 26): Seattle’s Spectrum Dance dances to Carl Orff’s most iconic work with new choreography by Donald Byrd and musical direction by Dean Williamson. The dancers will be accompanied by three soloists as well as a chorus.

Northwest Film Forum
1515 12th Ave, 267-5380, nwfilm-forum.org

Vernae (Apr 3–Apr 4): A group of 29 local artists—led by Ethan Folk, Alice Gosti, and the House of ia (kb Thomason and Jillayne Hunter)—have taken on Stravinsky’s 102-year-old *Rite of Spring*, making a dance film and a three-act, four-hour performance that promises to “transform the entirety of the Northwest Film Forum into a radically immersive environment.” There will be a “sandbox” period where audience members can wander in and out of the building, as well as more traditional sit-down-and-watch interludes.

Row House Cafe
1170 Republican St, 682-7632, rowhousecafe.com

Butoh in the Ecotone (Mar 7): Three local butoh dancers and an artist create what they’re describing as a “potentially transformative art and a memorable eating experience.” Admission includes food and drink.

Seattle Repertory Theatre
155 Mercer St, 443-2222, seattlerep.org

ARC School of Ballet Showcase (Jun 6): This performance will take place in the Bagley Wright Theatre and is a production of ARC Dance Company

St. Mark’s Cathedral
1245 10th Ave E, 323-0300, saintmarks.org

How to become a partisan (Apr 25): This new work by choreographer Alice Gosti is part of her larger project TOGETHER, inspired by the Italian anti-fascist partisans of WWII and Gosti’s interest in “ideas of collective resistance, self-organization, and the sharing of secret information.” At an open rehearsal in January, Gosti’s dancers skip-stamped around the room

like a herd in flight, undulated en masse like waves, lifted each other to reach for the ceiling, and walked across each other’s bent backs. Gosti said interviews she conducted with surviving Italian partisans will be incorporated as the project develops. *How to be a partisan* will be performed on April 25, Italy’s Liberation Day, and is supported by Velocity Dance Center’s Made in Seattle program.

Velocity Dance Center
1621 12th Ave, 325-8773, velocity-dancecenter.org

Guest Artist Series: The Dance Cartel (Mar 6–Mar 8): *ONTHEFLOOR*, created by NYC company Dance Cartel, sounds like the best of all possible dance clubs—it turns whatever space it’s in into a bar where people can relax and talk before dancers burst into the room and perform 90 minutes of high-octane, up-close choreography by Dance Cartel’s artistic director, Ani Taj. This edition of *ONTHEFLOOR* features guest appearances from hometown heroes Amy O’Neal, Reggie Watts, and Rainbow Fletcher’s post-Can Can Cabaret dance project, Hypernova. **HUMAN** (Mar 20–Mar 22): Presented by Intrepidus Dance with original music by John Coons, this dance concert features works that “span the topics of self-preservation and external interactions.” **ARC Dance Company with Relay Dance Collective** (Apr 3–

Apr 5): The two teams of dancers unite for an evening at Velocity. **RDC3** (Apr 3–Apr 5): Relay Dance Collective presents a series of dances by Alana O. Rogers, Markeith Wiley, Cheryl Delostrinos, Fiona Vigdor, Jessica Zoller, and Austin Sexton. **Brazilian Folk Tale** (May 15): Musicians, a narrator, and Brazilian-style jazz dancers present their long-form piece *Saci*, as well as an interpretation of Stravinsky’s *The Soldier’s Tale*.

Woodland Park Zoo
5500 Phinney Ave N

ARC Youth Dance Company (May 9): No word yet on which animals will be accompanying the dancers in their routines.

DRAG & CABARET

Annex Theatre
1100 E Pike St, 728-0933, annex-theatre.org

Spin the Bottle (Every First Fri): This is Seattle’s longest-running cabaret and has seen just about everything—dance, theater, comedy, paper airplanes, tears, stunts, music, romance—from just about everyone.



DAVID BELISLE

WHAT IT IS: *Dina Martina: Tonight!* at Re-bar. **WHEN:** March 20–April 26. **WHY YOU SHOULD SEE IT:** It has come to our attention that there exist human beings who have still never seen Dina Martina. What is wrong with you? She just did her funniest Christmas show in years, and this spring promises all-new jokes, all-new songs, and all-new video.

seattle CHANNEL

Art Zone with Nancy Guppy. Fridays at 8 p.m.

IT'S NOT WHAT YOU THINK.

CABLE CHANNEL 21 | SEATTLECHANNEL.ORG

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APRIL 29–MAY 17, 2015

OTHELLO

By William Shakespeare
Directed by John Langs

www.seattleshakespeare.org

Roadside Attractions (Mar 6–Mar 7): Celebrating all the weird and wonderful things found alongside America’s highways and byways through the art of the tease, it’s an American-road-trip-themed burlesque. By Sailor St. Claire, Bunny Von Bunsmore, and the rest of Sinner Saint Burlesque.

Broadway Babies: A Burlesque Tribute to the Great White Way (Mar 20–Mar 21): Burlesque everything, from Gilbert and Sullivan to Gypsy Rose Lee to Andrew Lloyd Webber.

Can Can

93 Pike St, Ste 307, 652-0832, thecancan.com

Can Can Castaways (Every Fri; Every Sat; Every Wed): The Can Can Castaways, as we’ve often said in *The Stranger*, are like a gateway drug for modern dance. People show up at the subterranean, red-lit bar, order a few drinks, and expect to see some hardbodies dancing—they get that. But what they also get is an imaginative team of dancers and designers (often the dancers are the designers) who create dreamscapes from the Moulin Rouge to a bondage club in Tokyo.

Columbia City Theater

4916 Rainier Ave S, 723-0088, columbiacitytheater.com

Disney After Dark (Mar 26–Apr 4): It’s a famously popular burlesque take on Disney’s princesses, produced and presented by Stripped Screw Burlesque. Featured special guests include Paris Original, Trojan Original, Bella Bijoux, Iva Handfull, and Jesus La Pinga.

Narwhal

1118 E Pike St, 325-6492, unicorn-seattle.com

Mimosas with Mama (Every Sun): Drag diva Mama Tits hosts this drag cabaret/brunch buffet, with the titular mimosas to go along with, appropriately located at the very-festive/in-the-basement Narwhal.

Re-bar

1114 Howell St, 233-9873, rebar-seattle.com

Brown Derby Does Purple Rain (Mar 12–Mar 14): Another in Ian Bell’s long-running habit of mauling movie scripts for comic effect. Starring Scott Shoemaker as Prince, Dusty Warren as Morris Day, and Imogen Love as Wendy. **Dina Martina: Tonight!** (Mar 20–Apr 26): An all-new show—new jokes, new songs, new video—from the psycho-drag superstar Dina Martina. Her creator, the Stranger Genius Award-winning Grady West, has gone from Seattle barroom-theater favorite to international stardom, counting John Waters and Margaret Cho among his fans. We’ve run out of adjectives to describe the glorious misshapen magic of a Dina show, so let’s revisit one of *The Stranger’s* original descriptions, from way back in 1998: “The primary fact that one must understand about Dina Martina—beyond her stature as a superstar entertainer without peer—is that she is in possession of not one shred of discernible talent or grace. Her voice sounds like a cat having an epileptic fit on a chalkboard, her body moves like two pigs fighting their way out of a sleeping bag, and her face looks like the collision of a Maybelline truck with a Shoney’s buffet.”

Triple Door Musicquarium Lounge
216 Union St, 838-4333, thetriples-door.net



WHAT IT IS: Amy Schumer stand-up at Emerald Queen Casino. **WHEN:** March 21. **WHY YOU SHOULD SEE IT:** Schumer is the rarest of specimens: a masterful formalist with an effortlessly colloquial voice. Her jokes are so classically good, they’d have been funny in any decade of the past 100 years, but her language, presence, persona, and subject matter are completely present tense, dirty, and rude in the best, smartest way.

Through the Looking Glass: The Burlesque Alice in Wonderland (Apr 8–11): The producers of *The Burlesque Nutcracker* reimagine Lewis Carroll’s classic story as if Alice visits Wonderland’s hottest nightclub, the Look s eing Glass. Featuring Lily Verlaine, Miss Indigo Blue, Kitten LaRue, Waxie Moon, and others.

COMEDY

13 Coins

125 Boren Ave N, 682-2513, 13coins.com

The Flipside Comedy Show (Every Wed): Jokes with a side of chicken parm. Folks who’ve appeared at recent Flipside shows: Harrold Gomez, Jen Seaman, Jubal Flagg, Gabriel Rutledge, and others.

88 Keys

315 Second Ave S, 839-1300, ilove-88keys.com

Comedy at 88 Keys (Every Thurs–Sat)

Annex Theatre

1100 E Pike St, 728-0933, annex-theatre.org

Weird and Awesome with Emmett Montgomery (Every First Sun): On the first Sunday of each month, comedy, variety, and “a parade of wonder and awkward sharing” are hosted by the self-proclaimed “mustache wizard” Emmett Montgomery.

Atlas Theatre

3509 Fremont Ave N, 425-954-5618, seattlecomedygroup.com

ComedySportz (Every Fri; Every Sat): It’s improv comedy in the form of a sport. Do you like sports? Ha-ha. Comedy! It’s funny! It’s also a sport! Fun and comedy: ha-ha, sports. Okay? ComedySportz.

Bainbridge Performing Arts
200 Madison Ave N, Bainbridge Island, bainbridgeperformingarts.org

The EDGE Improv (Oct 4–Sep 5): Improv on Bainbridge Island.

C. C. Attle’s

1701 E Olive Way, 323-4017, ccattles.net

Emmett Montgomery Presents: Beard Practice (Every Tues): The host and creator of *Weird and Awesome with Emmett Montgomery* at Annex Theatre hosts a weekly stand-up comedy open-mic night and “humor growth hour” for comedians of all levels.

Columbia City Theater

4916 Rainier Ave S, 723-0088, columbiacitytheater.com

Columbia City Comedy Show (Every Second, Fourth Wed): It’s a lineup of local comedy curated by Seattle comics Daryl Coxy and Mona Conception. It’s usually between five and ten bucks.

Comedy Underground

109 S Washington St, 628-0303, comedyunderground.com

Tobe Hixx (Mar 12–Mar 14): “No holds barred urban comedy.”

Eclectic Theater

1214 10th Ave, 679-3271, eclectic-theatercompany.org

Henrietta (Every Second Sat): It’s a monthly comedy showcase that features a rotating lineup of local stand-up luminaries. **Elicia Sanchez: Not Too Late** (Every Third Sat): Local favorite Elicia Sanchez has launched this monthly late night show “inspired by 1970s variety shows, ‘80s public-access programming, and everything on Nickelodeon in the ‘90s.”

Emerald Queen Casino

2024 E 29th St, Tacoma, 1-888-831-7655, emeraldqueen.com

Amy Schumer (Mar 21): Amy Schumer recently rose into the public spotlight when she placed in a couple comedy competitions. Now she’s cowritten and is starring in the next Judd Apatow film, *Trainwreck*, which is dropping this summer.

Fremont Abbey Arts Center

4272 Fremont Ave N, 414-8325, fremontabbey.org

Seattle Moth Story Slam (Every First Thurs): A live amateur storytelling competition hosted by Lindy West in which audience members who put their names in a hat are randomly chosen to tell stories on a theme. Local comedians tend to show up, but lots of non-performers get in on the action as well.

Jai Thai

235 Broadway E, 322-5781, face-book.com/jaithairoadway

Open Mic at Jai Thai (Every Tues; Every Sat): A popular spot for new comedians and experienced comedians working on new material.

Jet City Improv

5510 University Way NE, 352-8291, jetcityimprov.com

Jet City Improv (Every Fri; Every Sat): Jet City Improv has been performing audience-participation comedy in Seattle for 22 years.

Jewelbox Theater (at the Rendezvous)

2322 Second Ave, 441-5823, jewel-boxtheater.com

Family Affair (Every Third Wed): A monthly cabaret, hosted by Jennifer Jasper (*I Can Hear You... But I’m Not Listening*), in which guest artists “will be sharing their sick, hilarious, and ultimately relatable familial skeletons.” Past performers include David Schmader, Kelleen Conway Blanchard, Rebecca M. Davis, Matt Smith, Scot Augustson, and scads of others.

Laughs Comedy Spot

12099 124th Ave, Kirkland, laughscomedy.com

Comedy at Laughs Comedy Spot (Every Day): Always a great spot for open mic and quality touring acts in Kirkland. **Cathy Ladman** (Mar 5–Mar 7): Stand-up from Ladman, an American comedian, television writer, and actor. **Matt Braunger** (Mar 19–Mar 21): Stand-up from the *MADtv* series regular. **Shane Mauss** (Mar 26–Mar 28): Stand-up comedy from the *Conan* regular.

Market Theater

1428 Post Alley, 587-2414, unexpectedproductions.org

Black Lodge: An Improvised Twin Peaks Episode (Jan 16–Mar 7): Improv artists may put their ability to speak unscripted lines backward to the test in this riff on David Lynch’s TV show. **Seattle Theatresports** (Every Fri; Every Sat): The long-running, late-night improv shebang. **Woody!** (Feb 15–Mar 29): An improv show in the style of Woody Allen. Too soon? By Unexpected Productions.

Moore Theatre

1932 Second Ave, 812-3284, stg-presents.org

Nick Offerman, Megan Mullally (May 1)

Naked City Brewery & Taphouse

8564 Greenwood Ave N, 838-6299, nakedcitybrewing.com

Laugh!Riot! (Every Second Sat): This, which calls itself “Seattle’s best monthly alt-comedy show-case,” is hosted by Derek Sheen and Ryan Casey. **The Taphouse Sessions** (Every First Sun): The first Sunday of each month brings a Seattle stand-up showcase produced by John Gardner, Brett Hamil, and Kortney Shane Williams.

Neptune Theatre

1303 NE 45th St, 682-1414, stgpresents.org

Adam Devine (Mar 4): Stand-up from Devine, who’s a star and cocreator of the Comedy Central series *Workaholics*.

The Parlor Billiards and Spirits

700 Bellevue Way #300, Bellevue, 425-289-7000, parlorbilliards.com

Comedy at Parlor Live Comedy Club (Every Thurs–Sat)

Parlor Live Comedy Club Seattle

1522 Sixth Ave, parlorlive.com

Judah Friedlander (Mar 5–Mar 7): Friedlander is perhaps best known from his work on *30 Rock*, in which he played a somewhat zonked comedy writer who perpetually cycles through declarative trucker hats.

Parlor Live Comedy Club Bellevue

700 Bellevue Way NE Suite 300, Bellevue, 425-289-7000

Norm MacDonald (Mar 27–Mar 28): MacDonald is simultaneously somewhat curmudgeonly and also, strangely, an avant-garde master of anti-humor. His delivery is something to behold—watch his moth joke on *Conan* for a primer.

Parlor Live Comedy Club Seattle

1522 Sixth Ave, parlorlive.com

Michael Blackson (Apr 2–Apr 4): Blackson is a Ghanaian stand-up comedian. **Dave Attell** (Apr 17–Apr 18): One of the “25 funniest people in America” per *Entertainment Weekly*, about five years ago. **Gilbert Gottfried** (May 7–May 9): He doesn’t talk like that at home, you know. **Janeane Garofalo** (May 14–May 16): Stand-up from the actively comedic activist and comedian.

The Pocket Theater

8312 Greenwood Ave N, 303-803-4589, thepocket.org

Buddy Up Improv (Every Sat): Two improv groups get paired up and throw down two completely unique shows.

Re-bar

1114 Howell St, 233-9873, rebar-seattle.com

Collide-O-Scope (Every Second, Fourth Mon): Created and hosted by Michael Anderson and Shane Wahlund, Collide-O-Scope is the cavalcade of curated video delights that takes over Re-bar twice a month. The show keeps getting better, with thematic suites, hallucinatory repetition,

and inspired guests. (A recent show featured artist Clyde Petersen, who’s working his way through every film in Scarecrow Video’s LGBT video section and showed up to share some of his findings). Perennial bonuses: free popcorn and Red Vines, and multiple prizes waiting to be won via drawings throughout the show.

Rendezvous

2322 Second Ave, 441-5823, jewel-boxtheater.com

Three Ring Circus (Every First Wed): Stand-up, sketch comedy, and improv by the sketch group Tweed Racket, copresented by the Comedy Womb. **Wine Shots: Comedy’s Happiest Hour** (Every Second Sun): This all-female comedy variety show comes complete with an all-female Michael Bolton cover band, Lightning Bolton. It’s organized by the very funny Elicia Sanchez, it’s every second Sunday of the month in the Grotto at the Rendezvous, and every audience member gets a free shot of wine.

The Magic Hat with Emmett Montgomery (Every Mon): Another hate-free comedy show from the Comedy Womb people—this one features storytelling, show and tell, characters, and stand-up, plus five lottery spots for anyone wanting to try out getting on the stage.

Comedy Womb Open Mic (Every Tues): The rules of this pro-lady stand-up night are refreshing in their simplicity: no misogyny and no heckling. Based on the size, quality, and diversity of the crowds it attracts, the rules work. Every Tuesday night, fans pack the Rendezvous Grotto to watch two and a half hours of comedy, about half of which is delivered by women. Having so many women onstage and in the crowd makes male comics more mindful of their sets and their audience, while reinforcing what should be obvious: Women can be just as funny (or unfunny) as men. Equality, hurrah!

Q&A (Every Second Wed): An interview show with Quentin and Anders, in which everyone on the show is playing a character, including the hosts.

The Gay Uncle Time (Every Third Wed): Hosted by Jeffrey Robert, it’s a variety show that features drag performers, comedians, and storytellers. Copresented by the Comedy Womb.

M.R. President’s Pajama Party (Every Fourth Wed): Another monthly stand-up showcase from the Comedy Womb people. Audience members are encouraged to dress in pajamas and prepare to enjoy themselves “far from the usual stresses, anxieties, and judgments of our modern lives.”

Scratch Deli

1718 12th Ave, 425-269-2427, scratchdeli.com

Boring Times (Every Second Sat): A monthly showcase that blends sketch, stand-up, and a variety of other stuff.

The Tiny Baby Talk Show (Every Last Sat): A monthly performance that promises audience members: “You’ll never see the same show twice!” Cohosted by Daniel Desrosiers and Daniel O’Connell, it follows a talk-show format (except for the times when it follows a sitcom format) with a house band, special guests, and announcements from corporate sponsors.



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DENNIS COLEMAN ARTISTIC DIRECTOR



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**Mr. Speed,
KISS Tribute**

March 22, 2:00 pm

**Laura Dean -
Across the Borders**

April 11, 7:30 pm

**Lynn Trefzger,
Comedy
Ventriloquist**



April 25, 6:30 pm
**Sing-a-long
Sound of
Music**

May 2, 7:30 pm
**WingsN-
Things,
The Music
of Paul
McCartney**

June 5, 6, 12, 13, 19 & 20, 7:30 pm

June 14, 2:00 pm

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SPRING CALENDAR //

FESTIVALS

by Krishanu Ray

MAR 1-29

Magma Fest

Hollow Earth's experimentally minded festival spans genres and disciplines, with workshops, readings, music, and more, all revolving around Hollow Earth's headquarters in the Central District.

Various locations

MAR 1-31

Dine Around Seattle

Like its cousin Seattle Restaurant Week—just longer and a little more expensive—Dine Around Seattle goes Sundays through Thursdays in March, with \$33 prix-fixe dinners (and some \$18 lunches) at dozens of local places.

Various locations

MAR 7

Snohomish Wine Festival

Wine is the best way to get drunk. Admission includes five tasting tickets, an appetizer plate, and a commemorative wine glass (to encourage you not to drink directly from the bottle).

Snohomish Event Center, \$30, 1 pm

Bourbon & Bacon Fest

Neither of these items are good for our bodies, but we ingest them anyway. Why? There may be no better way to find out than this tasting event. Admission includes eight bourbon tastings and eight small bites of food.

Fremont Foundry, \$65, 3:30 pm

MAR 13

Salish Sea Early Music Festival

Hans-Juergen Schnoor on the harpsichord, playing J.S. Bach, Goldberg Variations. *Christ Episcopal Church, \$15-\$20 donation, 7:30 pm*

MAR 14-15

13th Annual Hardliver Barleywine Fest

Prepare your liver for Brouwer's accurately named festival of barleywine, and go early on Saturday if there's something you really want to try, because when a beer gets popular with the crowd, it blows fast!

Brouwer's Cafe, no cover, 11 am

MAR 19-APR 12

Moisture Festival

Hundreds of varieté, burlesque, comedy, and circus-style performers from all over the world converge on Seattle for the 11th annual Moisture Festival. There will be juggling, clowning, music, aerial stunts, acrobatics, and stuff you've never heard of before. Primary locations will be Hale's Palladium in Fremont, Broadway Performance Hall on Capitol Hill, and Teatro ZinZanni in Lower Queen Anne.

Various locations

MAR 21

Snohomish on the Rocks Distillery Festival

Sick of trying to intoxicate



WHAT IT IS: George R.R. Martin at Norwescon 38. **WHEN:** April 2-5. **WHY YOU SHOULD SEE IT:** Because he wrote *Game of Thrones*, and in a room full of nerds, that pretty much makes him Keith Richards. Plus, as his middle initials suggest, he Really Really wants you to.

yourself with tame, watery beverages like beer and wine? Try distilled alcohol instead. All of that fantastic alcohol, but much less of that sloppy, useless fluid. Admission includes eight tasting tickets.

Thomas Family Farm, \$30, 2 pm

MAR 24-29

APRIL Festival

This yearly literary festival features a bunch of stuff, though it does not, in fact, occur in April. The popular A Poet, a Playwright, a Novelist, and a Drag Queen returns, coproduced with Washington Ensemble Theatre. There's a program of readings from Mike Young, Jeanine Pitas, Hajara Quinn, Elissa Washuta, and Michelle Penalzoza at Elliott Bay Book Company on March 28, starting at 1 p.m. Then you can satisfy your craving for everything in the indie presses, lit journals, and literary organizations department at the Book Expo at Hugo House on March 29. Stay tuned for more details as time marches forward.

Various locations

MAR 26

I Heart Comic Art

Presented by Ladykiller and Loot Crate, this event is a party, an art show, and a benefit for Seattle's indie comic artists to help kick off Emerald City Comicon weekend.

Velocity Dance Center, \$14, 7:30 pm

MAR 27-29

Emerald City Comicon

In just a dozen years, Emerald City Comicon has grown from an underwhelming collection of retailers and a few local comic book professionals into the biggest comic book convention in the Pacific Northwest. This is the beginning of the High Holy Days of Seattle's nerd calendar, culminating with next week's Norwescon.

Washington State Convention & Trade Center, \$35-\$80

MAR 28

Georgetown Bites

It's Georgetown's annual food festival, parenthetically titled "(A Taste of Georgetown)" for clarification. Go taste all the things in Georgetown!

Various venues around Georgetown

Cask Beer Festival

Also known as "flat beer festival" to the uninitiated, it's a festival of naturally conditioned beers from more than 40 Washington brewers. Unsullied by artificially added carbon dioxide, they retain an integrity prized by aficionados.

Seattle Center Exhibition Hall, \$40-\$45, noon-1 pm/6-10 pm

APR 1-30

Skagit Valley Tulip Festival

It's a miracle that tulips even stand up—they always look so top-heavy. This festival features stunning fields full of tulips and daffodils, and flowers are beautiful things. There's also a concurrent street fair in downtown Mount Vernon April 17 to 19, so you can get your corn-dog fix.

Tulip Festival Office

APR 2-5

Norwescon 38

Seattle is among the nerdiest cities in the United States, and Norwescon is the sci-fi convention that helped put us on the nerd map, for better or for worse. Every year, the biggest names in science fiction and fantasy gather at the DoubleTree Hotel by Sea-Tac Airport to attend panels, get their books signed, and dance the night away at any number of sexy sci-fi-themed after-parties. This year, special guest George R. R. Martin is sure to draw record crowds.

DoubleTree Hotel, \$70

APR 3-4

Hop Scotch Beer & Scotch Festival

The Hop is from the beer, the Scotch is from the Scotch, what more do you need to know, exactly? Seminars, tastings, shopping, mingling, food from the Lumpia World Filipino food truck. Don't be

drunk and disorderly!

Fremont Studios, \$30-\$40

APR 3-5

Sakura-Con

The annual manga/anime (and all peripheral culture) festival welcomes two special guests this year: Hiromi Kato and Osamu Kobayashi.

Washington State Convention & Trade Center, \$65

APR 12-23

Seattle Restaurant Week

It's a two-week "week" that comes twice a year: Sunday through Thursday, 150-plus restaurants offer set-menu, three-course dinners at a somewhat discounted rate. How much do you save? Depends, but generally it's like getting dessert free (and not getting to choose from the whole menu).

Various locations

APR 17-19

World Rhythm Festival

The World Rhythm Festival contains multitudes, namely: drum circles, dance performances, workshops and performances, and an international marketplace featuring a heavy emphasis on, you guessed it, percussion and rhythm instruments.

Seattle Center, free

APR 23-25

Seattle Erotic Art Festival

It's a showcase of five different types of erotic art—visual, performance, installation, literary, and film—presented by artists from all over the world.

Seattle Center

APRIL 24-26

Associated Arts of Ocean Shores 2015 Fine Art Show

Make your way out to that odd little spit of land known as Ocean Shores, where you'll feel the briny spray of the Pacific on your brow, acquaint yourself with the fine art, photography, and electronic media of the locals, and contemplate the vastness of the sea.

Ocean Shores Convention Center

APR 24-26

Cherry Blossom & Japanese Cultural Festival

This 39-year-old festival features Taiko drumming, artisan demonstrations, and a theatrical stage production, *Otokichi*, about the first Japanese shipwreck survivors on US soil (right here in Washington).

Seattle Center, free

APR 25

Seattle Pet Expo

Vendors assemble before you and your furry friend, proffering services and wares. Also: prizes, agility demonstrations, veterinarian FAQ, and author readings.

Seattle Center Exhibition Hall, free, 10 am

MAY 1-3

IMPfest VII

The Improvised Music Project throws itself a seventh birthday party, with the not-at-all-awkwardly-titled Improvised Music Project Festival (IMPfest, for short). This year, bassist Steven Swallow and saxophonist Chris Cheek join UW faculty and students for three days of improvised tunes and jazzy free-form.

Ethnic Cultural Theater, \$20/\$12 for students and seniors

MAY 6-9

Ballard Jazz Festival

Ballard's beloved jazz festival features concerts, a jazz walk, and a "Swedish Pancake Jazz Brunch."

Various locations

MAY 14-JUN 7

Seattle International Film Festival

With dozens of films you'll happily be willing to stand in line to see, along with dozens of others that will show up on Netflix streaming 10 seconds after the fest is over. Guaranteed locations include SIFF Cinema Egyptian, SIFF Cinema Uptown, and the SIFF Film Center. Stay tuned to find out where else you'll need to be. Check out our guide in May to the whole damn thing at thestranger.com/siff.

Various locations

MAY 16-17

University District Street Fair

People holding signs that say you're going to hell, people holding signs that say hell isn't real, people carrying giant snakes, the man who sits on nails, the scarf man, University Seafood & Poultry's little shrimp cocktails, jam bands, students, hippies. Duck out of the action for a moment to Magus Books, then slip around the corner into the alley for a coffee at Allegro.

University District, free

MAY 22-25

Folklife Festival

The Folklife Festival is your one-stop shop for arts, crafts, foods, and music from around the world.

Seattle Center, donation

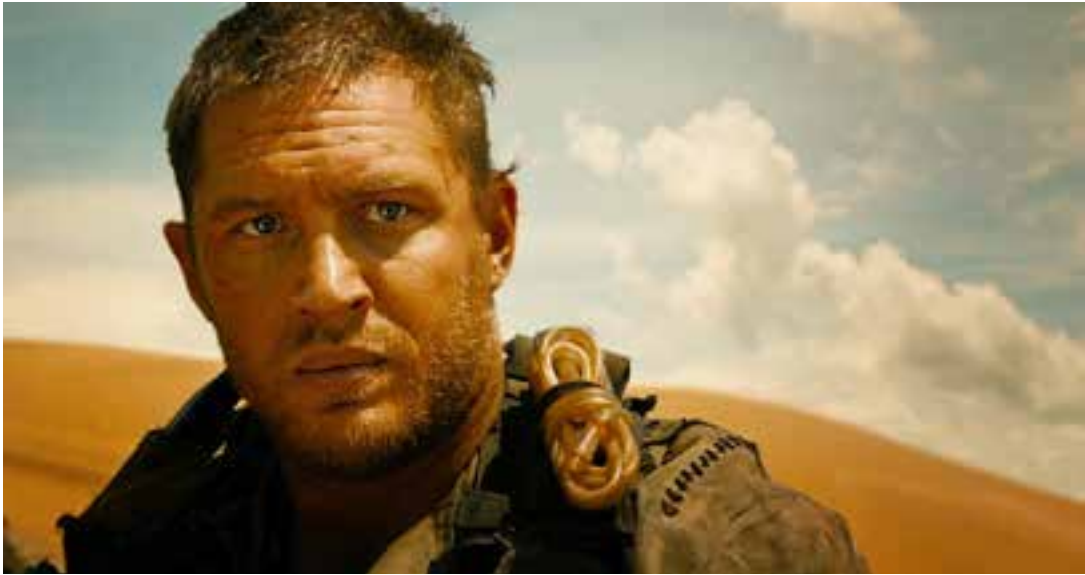
Sasquatch! Music Festival

Sasquatch! rolls on for another year, with a pretty great 2015 lineup featuring the likes of Kendrick Lamar, Modest Mouse, Lana Del Ray, St. Vincent, and about 1,346 others.

Gorge Amphitheater, \$350

FILM

By Krishanu Ray and Charles Mudede



WHAT IT IS: *Mad Max: Fury Road*. **WHEN:** Opens May 15. **WHY YOU SHOULD SEE IT:** The reboot of the films that made Mel Gibson a star—directed once again by George Miller—promises lots of explosions and lots of shots of Tom Hardy’s beautiful lips.

MARCH 5

Festival of (In)appropriation

This curated program features a dozen short works of contemporary experimental art cinema from the United States, the UK, Sweden, Hungary, and Australia. Two of the filmmakers will be in attendance for the evening’s screenings.

Northwest Film Forum

VHSWTF

Classic rock videos, oddities, and gems from the golden age of MTV.

Central Cinema

OPENS MARCH 6

★ *The Salvation*

The movie stars Mads Mikkelsen (I sleep). The movie is a “Danish twist on the classic American western” (I still sleep). The movie has a small town whose mayor is also the undertaker (I’m now snoring). The movie stars Eva Green (now I wake up). Is that Eva from Bernardo Bertolucci’s *The Dreamers*? Eva with the eyes of ash and hurt? The Eva who really is the Charlotte Rampling of my generation (or at least my imagination)? Eva who is the current queen of sex and chic? Indeed, it is very much her. What has now vanished from every corner of this vast and expanding universe is the possibility that I miss this western with a twist. (CHARLES MUDEDE)

SIFF Cinema Uptown

Chappie

A South African robot/cop? That has consciousness? The movie has to be by Neill Blomkamp, the white African who made *District 9*—a film that essentially made my countrymen (Zimbabweans) aliens. I forgive him for that—*District 9* is a masterpiece of ‘00s science fiction. I also must praise him for using the first saint of the 21st century, dubstep genius Burial, on the soundtrack of his second film, *Elysium*. (CHARLES MUDEDE)

Cinerama

MARCH 9

★ *Faust*

F.W. Murnau’s adaptation of

the centuries-old German legend in 1926 was the last film he’d direct in his home country, before heading to America to direct *Sunrise* the next year. Tonight it’s presented with live organ accompaniment as part of the Trader Joe’s Silent Movie Mondays series.

Paramount Theatre

MARCH 10

★ *L’eclisse*

One name makes this 1962 classic by Michelangelo Antonioni: Monica Vitti. Is this human being not a miracle on two legs? And how the camera just loves everything about her—the elegant clothes she wears, her noble Germanic hair, her sure Italian figure. Indeed, I have seen this movie maybe three times, and all I can recall of it is not the story or the score (does it even have one?) but this human that cinema transformed into a creature from a world that is just too wonderful for us men and women of meat and bone to believe. I dream of Monica Vitti. (CHARLES MUDEDE)

Seattle Art Museum

MARCH 12

Dwarves Kingdom

The subject of this documentary is somewhat hard to believe and evidently controversial: a Chinese amusement park called The Kingdom of Little People, where the primary attraction is its more than one hundred actors with dwarfism who play their condition for comic effect.

SIFF Film Center

OPENS MARCH 13

Cinderella

Disney gets drunk and—eyes glazed over, staring through the air at something we can’t see—begins to tell us the same story again. We smile and softly squeeze his hand and then get up—remember to keep nodding, “Yes, I’m listening”—to pour him a glass of water and bring a blanket. Looks like he’s crashing here tonight.

Wide release

Paranormal Activity: The Ghost Dimension

Shit, man. There’s a whole ghost dimension?

Wide release

Kung Fu Elliot

Very much in the tragicomic vein of *American Movie*, this is a documentary about a man’s seemingly delusional quest to make his no-budget, no-timeline-for-completion movie project into a huge success and himself into a movie star.

SIFF Film Center

Wild Tales

Argentina’s official submission to the Academy Awards, *Wild Tales* is a black comedy that is composed of six thematically connected but otherwise independent vignettes.

Seven Gables

Beloved Sisters

Beloved Sisters, a film about the life of the 18th-century German poet Friedrich Schiller, is simply and effortlessly beautiful. The movie is not fast, and lacks the force of a thrilling plot, but it contains sequences that grip and enchant the eye in the theater of the mind. One such scene involves a rushing river, a dog drowning in that river, a stupid child deciding to run into the river and save the dog, the poet Schiller (Florian Stetter) running into the river to save the stupid child, the poet saving the child but not the dog, and, at the end, a tree trunk and two sisters—one of whom, Charlotte (Henriette Confurius), has the most amazing lower lip—using their bodies to warm the poet’s naked, river-chilled body. This is the condition of the erotic, which is always sex without fucking. (CHARLES MUDEDE)

Grand Illusion

MARCH 14–22

Seattle Jewish Film Festival

The Seattle Jewish Film Festival is an annual, midsize film festival, which is now in its 20th year of operation. This year’s program runs for just more than a week and includes 32 films, as well as several galas and events.

SIFF Cinema Uptown, AMC

Pacific Place, Stroum Jewish Community Center

MARCH 16

People on Sunday

This silent film takes a slice-of-life look at leisure and lifestyle in Germany between the wars, and is notably one of Billy Wilder’s earliest writing credits. Presented as part of Trader Joe’s Silent Movie Mondays.

Paramount Theatre

MARCH 17

★ *Red Desert*

Michelangelo Antonioni’s postindustrial meditation.

Seattle Art Museum

MARCH 19–22

★ *The King and the Mockingbird*

This is one of those storied animated oddities (like *The Thief and the Cobbler*) that is cited as influential and revelatory by top animators (notably Miyazaki, Takahata, and *The Iron Giant*’s Brad Bird) and yet hovers pretty low on the public radar and is quite hard to come by. It’s French and was created over a span of more than 30 years, finally receiving its limited release in 1980. Then, in 2013, it was restored and rereleased, and it stands before us today, with this very brief engagement at Northwest Film Forum.

Northwest Film Forum

MARCH 20

VHS Über Alles Presents: Killer Workout

VHS Über Alles are aficionados of the obsolete, hoarding the cartridges of the most bizarre and awful films that never quite made it into the digital age. This one, also known as “Aerobi-cide,” is a tale of gym and murder.

Grand Illusion

MARCH 20–24

★ *Gentlemen Prefer Blondes*

Two lounge ladies cruise across the ocean, trying to sing and skank their way to fame, eligible bachelors, and, most importantly, some diamonds.

Central Cinema

MARCH 20–28

★ *Also Like Life: The Films of Hou Hsiao-hsien*

This series features five films from the Taiwanese auteur that span 15 years of his life, copresented by the Grand Illusion and the Northwest Film Forum. All films will be presented in 35 mm, and each will screen twice: once at each location.

Northwest Film Forum, Grand Illusion

OPENS MARCH 20

The Gunman

Sean Penn (a man of, if nothing else, a remarkably consistent hairstyle) plays a calloused former spy who just wants to live out the rest of his life in gunless peace with his sexy French wife (don’t we all?), but you know that’s not going to happen, because you always get dragged back into shit. With Javier Bardem doing the dragging.

Wide release

Kumiko, the Treasure Hunter

As one who rates *Fargo* as one of the five greatest movies of the 1990s, and the Coen brothers’ best work, I can’t express enough of the excitement I feel to watch this movie, which is about a Japanese woman (Kumiko—played by an actress, Rinko Kikuchi, who in every way appears as a vision from some post-human future: her soul-slender form, her alien-dark irises, her brainy cheekbones) who, after watching *Fargo*, travels to cold Minnesota to find the loot that Steve Buscemi’s character, Carl, buries in the snow near the movie’s end. My only hope is that the directors, the Zellner brothers, do not treat Kumiko as cruelly as the Coen brothers treated Carl. (CHARLES MUDEDE)

SIFF Film Center

MARCH 20–21

Vox Docs Film Festival

Catch up on some festival favorites that have been successfully making the circuit for a while. This short film festival features *Chasing Ice*, *K2: Siren of the Himalayas*, and *The Great Invisible* as well as lectures from NPR’s Mara Liasson and author Matt Taibbi.

Snowy Owl Theater, Leavenworth

MARCH 24

The Passenger

Michelangelo Antonioni’s 1975 movie has Hollywood star power (in the form of Jack Nicholson), but don’t let that fool you, we’re still in the slow and challenging realm of art house.

Seattle Art Museum

OPENS MARCH 27

Get Hard

Kevin Hart helps Will Ferrell get hard, but not in the way you’re hoping.

Wide release

MARCH 27–28

★ *SEEDArts Cinema Series “Homegrown Documentaries”*

Featured in this series of locally made documentaries are *Evergreen: The Road to Legalization*, *My Last Year with the Nuns*, and *Oil and Water*.

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POINT AND SHOOT

MARCH 21 • NOON

LIFE ITSELF

MARCH 21 • 2 PM

CITIZEN FOUR

MARCH 21 • 5 PM

THE OVERNIGHTERS
with special film guest, Jay Reinke

MARCH 21 • 7:30 PM

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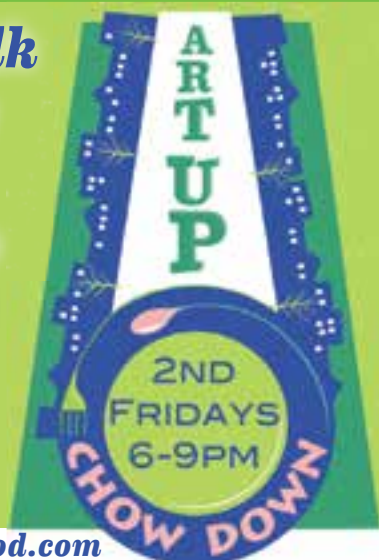


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WHAT IT IS: *L'Éclisse* at Seattle Art Museum. **WHEN:** March 10. **WHY YOU SHOULD SEE IT:** To admire and absorb the extraordinary eyes, ears, hands, and movements of Alain Delon and Monica Vitti—two very bright stars of Italy's silver-age cinema.

MARCH 27–29

Belle & Sebastian

"There is perhaps no cinematic bond stronger than that of the friendship between a boy and his dog," says SIFF of this purportedly inspiring new cinematic version of a popular 1960s French novel about a boy and his dog who guide war refugees to safety. SIFF apparently hasn't seen Zoo. *SIFF Film Center*

MARCH 27–APRIL 2

Spring

"Phenomenal. A hybrid of Richard Linklater and H.P. Lovecraft," says the amorphous, post-human movie-reviewing entity RogerEbert.com. *Grand Illusion Cinema*

OPENS APRIL 3

Furious 7

Promising to be the slowest, angriest film in the franchise. *Wide release*

OPENS APRIL 10

The Longest Ride

Based on the novel by Nicholas Sparks, this is, of course, a romance that spans generations and "transcends time." And of course, there are cowboys. And of course, romance blossoms with the aid of a mechanical bull. *Wide release*

The Moon and the Sun

Pierce Brosnan plays King Louis XIV, whose quest for immortality somehow ends up involving mermaids. *Wide release*

Of Horses and Men

Horses fuck one another against a striking Icelandic landscape in this meditative comedy about equestrianism, love, death, and "the primal desires hidden within all of us." *Grand Illusion*

APRIL 10–14

ByDesign

Copresented this year with Civilization, a Capitol Hill design firm, this short festival is intended to explore intersections of design and film. ByDesign '15 features an opening party, guest artists and speakers, documentaries, and panel discussions. *Northwest Film Forum*

APRIL 11–19

2015 Langston Hughes African American Film Festival

Now in its 12th year, it's a film festival dedicated to "the tradition of presenting positive, provocative, and penetrating independent films created by emerging and established filmmakers." *Langston Hughes Performing Arts Institute*

OPENS APRIL 17

Run All Night

Liam Neeson is an aging hit man and an estranged dad—a classic combo. Momentous thing happens: He protects his son from being shot, but in doing so, kills his former boss's son. The former boss doesn't like that one bit. No sir, he does not. And so the former boss decides that he's going to kill Liam Neeson's son and Liam Neeson. *Wide release*

APRIL 19

Kelly Sears Screening

Kelly Sears is an animator and filmmaker whose experimental collage animation sources imagery from post-WWII America: discarded magazines, books, orphaned films, and other ephemera. *Northwest Film Forum*

APRIL 23

★ Horrorism for Beginners, Beginners for Horrorism

The avant-garde German artists who've organized this show offer us these words on their piece: "This is a device that does not release pressure. This is a device that does not soothe, that does not relieve pain. This is a device that does not apply gentle massage. This is a device that does not ameliorate noise. This is a device that does not remember. This is a device that does not learn. This is a device that is always beginning, that does not know how to end. This device is like a sentient ocean whose behavior is beyond understanding." *Northwest Film Forum*

APRIL 23–26

National Film Festival for Talented Youth

Hailed as "the Sundance for young filmmakers," NFFTY is the world's largest film festival for emerging directors. This festival showcases an assortment of documentaries, narrative shorts, animation, and experimental films, as well as workshops, parties, and kids with very expensive cameras. *Various locations*

OPENS APRIL 24

The Age of Adaline

Adaline was born in 1908 but, after being struck by lightning or something like that, she ceases to age. The remainder of the film is dedicated to itemizing all the potential poignancy of this arrangement. Take, for instance, her having to watch all her friends and lovers get old and die. Never thought about that, did you? *Wide release*

OPENS MAY 1

Avengers 2

All your favorite superheroes return for a nice, long money-printing session at the box office. *Wide release*

OPENS MAY 8

Hot Pursuit

Reese Witherspoon, who is just a touch over five feet tall, plays a cop. Sofia Vergara, a Colombian. *Wide release*

MAY 14–JUNE 7

★ The Seattle International Film Festival

SIFF turns a whole section of this city pretty much upside down for the better part of a month. People take holiday time to watch movies full-time. Actual movie stars come to Seattle. Directors from Greenland come to Seattle. Like always, we'll help you make sense of it all with our exhaustive guide, which hits the streets the week of the festival. *Various locations*

OPENS MAY 15

★ Mad Max: Fury Road

What we have seen of this film in trailer after trailer on the web is a spectacle that wants nothing more than to become the biggest spectacle to ever hit the big screen. Isn't it amazing to think that the end of civilization could be so explosive, so exciting, so busy. And I will not even get into Tom Hardy's very pretty postapocalyptic lips. (CHARLES MUDEDE) *Wide release*

OPENS MAY 22

★ Spy

Melissa McCarthy teams up with *Bridesmaids* director Paul Feig for this slapstick espionage comedy. *Wide release*

★ Tomorrowland

The bad news: This is a movie based on a subsection of an amusement park. The good news: The director, Brad Bird, is the man who brought us *The Iron Giant* and *Ratatouille*. *Wide release*

OPENS MAY 29

San Andreas

Satisfy your appetite for destruction (specifically, your appetite for the destruction of California's buildings and infrastructure) with this little bit of disaster porn, starring Dwayne "The Actor" Johnson as a rescue helicopter pilot. *Wide release*

OPENS JUNE 5

Entourage

The principal cast of the cult HBO TV show reunites for their big-screen debut. The plot revolves around Vince's directorial debut going wildly over budget. Classic Vince! *Wide release*

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3/24-4/04 Solo Performance Festival 2015

Four solo performances (and one Shorts Nite) make up this year's SPF. Featuring Sara Porkalob, Jim Loucks, L. Nicol Cabe, & Sylvia O'Stayformore.

3/28 Dana Goldberg: Crossing The Line

Comedian Dana Goldberg returns for one night only! Raised by a wild pack of Jews, otherwise known as her mother and two siblings, veteran comedian Dana Goldberg is a force of nature on stage.

4/16-5/09 Openly We Carry/Carry We Openly

Two allegorical tales of open carry gun culture in America. Openly We Carry is written by Stranger Genius Award winner Paul Mullin and Carry We Openly is written by Tacoma-based playwright Nick Stokes.

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THROUGH MAR 7

★ **Semele**
Handel's English opera is based on the story of Semele, mother of Dionysus. She's an earthly princess who ditches a guy at the altar and runs off with Jupiter. *Semele* is its own brand of great, despite the fickle tastes of the Londoners of 1744, when it first premiered. It's weird and sexy and not that often produced, a perfect departure from the usual heavier Italian pasta-opera. This production features the terrific Wagnerian Stephanie Blythe, who stars as Juno, Queen of the Gods, wife of Jupiter, who exacts revenge on Semele for running off with her husband.
McCaw Hall, 7:30 pm

MAR 6

★ **All-Night Vigil**
The Esoterics commemorate the centenary of Rachmaninoff's *All-Night Vigil* with a series of performances to kick off their spring season.
St. Stephen's Episcopal Church, 8 pm

Seattle Composers' Salon

An evening of music and conversation, featuring Ann Cumming, Jeremiah Lawson, Clement Reid, Jeremy Shaskus, and Nadya Kadrevis.
Chapel Performance Space, \$5-\$15 suggested donation, 8 pm

MARCH 6-8

★ **Some Enchanted Evening: Rodgers & Hammerstein Celebration**
As part of the Seattle Pops series, guest conductor Steven Reineke teams up with the University of Washington Choirs to perform classic Rodgers & Hammerstein tunes, including selections from *Oklahoma!*, *Carousel*, and *South Pacific*.
Benaroya Hall, 8 pm

MAR 7

Caritas: Sacred Music by Women
Seattle Pro Musica celebrates female composers through the ages, from St. Hildegard of Bingen to a world premiere of Karen P. Thomas's "Caritas abundat."
St. James Cathedral

Until When

Music of Remembrance's program for this afternoon includes Marc Lavry's *Concertante* for flute, viola, and harp, Eugene Levitas's *Until When?*, *Todesfuge* by Lori Laitman, and a newly commissioned work by David Stock.
Seattle Art Museum, free, 2 pm

Musica Ficta

Musica Ficta explores the music of the Christian, Jewish, and Muslim worlds that coexisted in Moorish Spain until 1492. Three guesses what happened that year to mark the change.
Town Hall, 8 pm

MAR 8

★ **Pictures at an Exhibition**
Without a doubt, dog, my fave movement in Modest Mussorgsky's



WHAT IT IS: Mussorgsky's *Pictures at an Exhibition* at Kirkland Performance Center. **WHEN:** March 8. **WHY YOU SHOULD SEE IT:** Because it will be good for your imagination (particularly the moody second movement called "The Old Castle").



masterpiece *Pictures at an Exhibition* is "The Old Castle." You can really see that castle in the music, which is deep and contemplative. The castle is resisting, without much success, its fate as a ruin. There are a few animals and peasants here and there. A hill rises behind the castle. And when the sun falls behind it, the castle throws a long shadow. At night, under brightening stars, a light appears in a window. You can approach this old and cold world by boat. The slow motion of the boat is what you feel in the pensive movement of the music. The Lake Washington Symphony Orchestra will hopefully bring these images to life this afternoon. (CHARLES MUDEDE)
Kirkland Performance Center, \$15-\$30

Eternity

Join Orchestra Seattle and the Seattle Chamber Players for a performance of Duruflé's *Requiem* and Holst's *The Planets*.
First Free Methodist Church, 3 pm

UW Music Students

UW music students present a program entitled, "Music from the War to End All Wars," featuring compositions by Ravel, Prokofiev, and Bartók.
Brechemin Auditorium, \$10, 4:30 pm

Onyx Chamber Players

The Onyx Players present an all-Beethoven program, including "a rare performance of Beethoven's own Piano Trio arrangement of the Op. 20 Septet for Strings and Winds." So there's that!
Seattle First Methodist Church, \$10-\$25, 5 pm

Byron Schenkman and Friends
Baroque master Byron Schenkman is joined by friends for a program of Schumann.

Benaroya Hall Recital Hall, 7 pm

MAR 9

The Spring Fling
The Seattle Composers Alliance throws itself a Spring Fling, featuring door prizes, a silent auction, and music from Industrial Revelation, Tim Carey Quartet, Alchymeia, and Aslan Rife.
The Royal Room, \$25/\$30

MAR 10

Srivani Jade
Srivani Jade and her students present a performance of Hindustani khyal, a form of Indian classical music.
Brechemin Auditorium, \$5, 7:30 pm

Wind Ensemble and Symphonic Band

The Wind Ensemble and Symphonic Band present a program including *Arctic Dreams* by Michael Colgrass and *San Antonio* by John Harbison.
UW Meany Theatre, \$10/\$15, 7:30 pm

MAR 11

UW Chamber Singers and University Chorale
UW Chorale students present their quarterly concert.
Meany Hall, \$10/\$15, 7:30 pm

MAR 12

Brechemin Piano Series
UW music students perform selections for the piano.
Brechemin Auditorium, \$5, 7:30 pm

Olga Kern

World-renowned pianist Olga Kern takes on a program including Beethoven's Salieri variations, Chopin, and a sprinkling of Rachmaninoff preludes.
Meany Hall, \$40/\$45, 7:30 pm

MARCH 12-14

Masterworks Season: Sibelius Festival
The Seattle Symphony takes on Sibelius's first two symphonies, as well as his lauded *Finlandia*.
Benaroya Hall, 7:30 pm

MAR 13

★ **Symphony Untuxed: Sibelius Festival**
The Seattle Symphony's "Untuxed" series kicks off the spring season with Sibelius's second symphony and *Finlandia*.
Benaroya Hall, 7 pm

Salish Sea Early Music Festival
The Salish Sea Early Music Festival's spring quarter will feature programs including Beethoven, the Goldberg Variations, and "Renaissance winds."
Christ Episcopal Church, 7:30 pm

UW Symphony and Guests

The UW Symphony collaborates with the winners of the 2014 UW Concerto Competition on a program including works by Fauré, Elgar, Reinecke, Chopin, and Sibelius.
Meany Hall, \$10/\$15, 7:30 pm

Torch

Experimental quartet TORCH combine elements of post-rock, neo-classical, and fusion jazz into groovy and idiosyncratic improvised compositions.
Chapel Performance Space, \$5-\$15 suggested donation, 8 pm

MAR 14

Finzi's Clarinet Concerto
Clarinetist Sean Osborn guests with the Northwest Symphony for a performance of Finzi's Clarinet Concerto.
Holy Rosary Catholic Church
Catalin Rotaru
Bassist extraordinaire Catalin

Rotaru leads a masterclass on the 14th with UW music students, then performs solo double bass works on the 15th.
Brechemin Auditorium, \$15, 2 pm

Bach's Inheritance

The Early Music Guild tackles the chamber music of Dietrich Buxtehude (who Bach walked 250 miles to hear play, apparently), plus Pachelbel, Schmelzer, and Erlebach.
Queen Anne Christian Church, 7:30 pm

MAR 15

★ **Sibelius's Piano Quintet**
The Seattle Symphony performs a matinee performance of Sibelius's lone Piano Quintet.
Benaroya Hall, 2 pm

Lament and Rejoice: Renaissance Music for the Modern Soul

Early Music Guild presents a program of Byrd, Gombert, Cornyshe, and others, revolving around passionate music of both joy and sadness.
Trinity Parish Church, 3 pm

MAR 19

Catalyst Quartet
The Catalyst Quartet's program for this evening is called American Voices, and they'll be performing works by Ives, Glass, Montgomery, and more.
Meany Hall, 7:30 pm

MAR 19-22

★ **Sibelius Festival: Symphonies 3 & 4**
Assisted by Pekka Kuusisto on violin, the Seattle Symphony performs Sibelius's third and fourth symphonies, as well as his violin concerto.
Benaroya Hall, 7:30 pm

MAR 20

★ **...that language is shaped air...**
Composer Juan Pampin, inspired by Ann Hamilton's fascinating exhibit *the common S E N S E*, has created a site-specific symphonic work utilizing members of the Seattle Chamber Players as well as UW School of Music faculty.
Henry Art Gallery, free, 7 pm

Medieval Women's Choir

The Medieval Women's Choir will go medieval on your bum with a selection of tunes from, you guessed it, medieval times.
Trinity Parish Church, 8 pm

Smorgasbord

The Seattle Choral Company presents the choral music of Sweden, from "the Lapland-inspired Biegga Luohte to the classical elegance of Wilhelm Stenhammar and Hugo Alfvén."
St. Mark's Cathedral, 8 pm

MAR 21

Pacific MusicWorks
Pacific MusicWorks takes on the music of "early" American composers for one night only.
Benaroya Hall, 8 pm

MAR 22

Seattle Bach Choir
Seattle Bach Choir will be joined

by plays from Seattle Baroque Orchestra, Portland Baroque Orchestra, and other NW ensembles to present Bach's masterpiece *St. John Passion*.
Trinity Parish Church, 3 pm

MAR 25

Deviant Septet
Specializing in combining styles and approached both contemporary and classical, the Deviant Septet are "new music" maestros who will be performing Stravinsky's *Soldier's Tale* as well as Esa-Pekka Salonen's 2006 response piece, "Catch and Release."
Town Hall, \$20/\$25, 7:30 pm

MAR 26

★ **Hamsaz Ensemble**
A time-traveling retrospective of Iranian musical styles, going back seven centuries and ending on contemporary compositions, all led by renowned composer Ali Samadpour.
Town Hall, \$20, 7 pm

Michaud Savage, Jakob Pek, and Greg Campbell
A night of improvised, acoustic-based works with renowned Pacific Northwest musicians/composers Jakob Pek, Michaud Savage, and Greg Campbell.
Chapel Performance Space, \$5-\$15 suggested donation, 8 pm

MAR 26-28

★ **Sibelius's Final Three Symphonies**
The Sibelius Festival concludes with the Seattle Symphony performing the final three symphonies in his oeuvre.
Benaroya Hall, 7:30 pm

MAR 27

★ **Another Day in Suck City**
Concert Imaginaire, the always interesting brainchild of David Hahn, presents an eclectic evening of experimental theater/music/opera, including a eulogy for a dead dog and some Emily Dickinson.
Chapel Performance Space, \$5-\$15 suggested donation, 7:30 pm

MAR 28

The Full Final Sacrifice: Finzi, Howells and Stanford
The Byrd Ensemble will be performing "dramatic" works by Finzi, Howells, Stanford, and other early-20th-century Brits.
St. Mark's Cathedral, 7:30 pm

Philharmonia Northwest

Philharmonia Northwest will perform Haydn's big-deal statement piece *Mass in Time of War*.
Meany Hall, 7:30 pm
Seattle Philharmonic Orchestra
Adam Stern conducts the Seattle Philharmonic through a program of Shostakovich and Stravinsky.
Benaroya Hall, 2 pm

MAR 28-29

★ **Tyler's Suite/I Am Harvey Milk**
The first of these operatic productions concerns Harvey Milk, America's first openly gay public official and the subject of a Gus Van Sant film that stars Sean Penn. Milk was assassinated in 1978. The second production concerns Tyler Clementi, a Rutgers University student who was a victim of cyberbullying—his roommate and dorm mate secretly watched him on a webcam making out with another man and then tweeted about it. Knowledge of this invasion of his privacy drove the young man to jump to his death from a bridge. The stories behind these new works have sad endings indeed, but expect the music by Seattle Men's Choir to be great and moving. (CHARLES MUDEDE)
McCaw Hall



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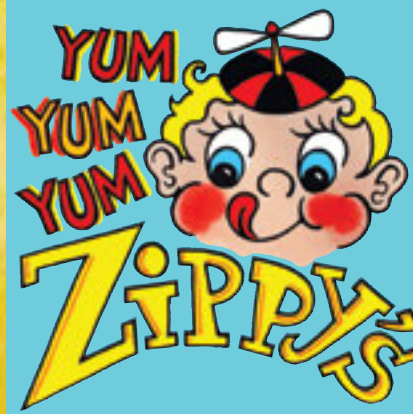


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CLASSICAL CALENDAR //

MAR 29

Lim + Watras + Vu + Poor
Classical meets jazz when Jinsoo Lim and Melia Watras's strings are joined by esteemed trumpeter Cuong Vu and Ted Poor on drums.
Kerry/Poncho Hall, \$10-\$20, 7 pm

★ **A Story of Rats, Father Murphy, and Fever Witch**
A Story of Rats will perform new works crafted to "resemble an ethereal out of body experience." They'll be joined by the occult psychedelic Italian duo Father Murphy and Oakland's Fever Witch.
Black Lodge, 9 pm

MAR 30

Northwest Chamber Chorus
The Northwest Chamber chorus will perform Mozart's Mass in C Minor.
Benaroya Hall, 7:30 pm

★ **The Golem**
Music of Remembrance will play a live score to the film *The Golem*, in addition to other classic Jewish compositions such as Engel's *Dybbuk Suite* and Belgelman's *Dybbuk Dances*.
Benaroya Hall, \$40, 7:30 pm

APR 1

London Symphony Orchestra
Making their Benaroya Hall debut, the London Symphony Orchestra will perform works by Britten, Gershwin, and Shostakovich.
Benaroya Hall, 7:30 pm

APR 2

Long Piece Fest
The first piece of Inverted Space's "Long Piece Fest" is Salvatore Sciarrino's *L'Opera per Flauto*.
Chapel Performance Space, 7:30 pm

APR 2-4

Chopin's Piano Concerto No. 2
The Seattle Symphony performs Chopin's second piano concerto, plus works by Szymanowski and Prokofiev.
Benaroya Hall, 7:30 pm

APR 3

Symphony Untuxed: Chopin's Second Piano Concerto
A casual performance of Chopin's second concerto, performed as part of the Symphony's "Untuxed" series.
Benaroya Hall, 7 pm

APR 9

Brechemin Piano Series
UW music students perform works for piano.
Brechemin Auditorium, \$5, 7:30 pm

Music of Today: DXARTS
"Groundbreaking new works and modern classics" alike are performed as part of DXARTS' Music of Today series.
Meany Hall, \$20/\$12 for students and seniors, 7:30 pm

APR 11

21st Century Violin
Australian violin virtuoso Graeme Jennings joins the Seattle Modern Orchestra to perform a world-premiere composition by SMO co-artistic director Jérémy Jolley, as well as works by three renowned contemporary Italian composers.
Chapel Performance Space, \$10-\$20, 8 pm

Vivaldi's Four Seasons
Carrie Krause joins the SBO in a performance of one of the most enduring works from the Baroque period, Vivaldi's immortal *Four Seasons*.
Town Hall, \$45, 8 pm

APR 12

Gamelan Pacifica
Celebrating the release of their new recording, *Nourishment*, venerable ensemble Gamelan Pacifica will perform works from a wide range of composers both contemporary and classic.
Kerry/Poncho Hall, \$10-\$20, 7 pm

APR 13

Clarinet Night
Jennifer Nelson performs works for the clarinet, along with UW music students and special guests.
Brechemin Auditorium, \$5, 7:30 pm

APR 16-18

Shostakovich's Leningrad Symphony
The Seattle Symphony performs Shostakovich's epic seventh symphony, preceded by Schnittke's fourth violin concerto.
Benaroya Hall, 7:30 pm

APR 18

Fandango!
Guest guitarist Michael Partington joins a string quartet for performances of Boccherini's *Fandango* Quintet and, why not, a Mozart quartet as well.
Queen Anne Christian Church, 7:30 pm

Handel's Israel in Egypt
Orchestra Seattle and the Seattle Chamber Singers perform Handel's rarely performed *Israel in Egypt*.
First Free Methodist Church, 7:30 pm

APR 18-19

Shakespeare: Comedy and Tragedy with the BPA Shakespeare Society
The centerpiece of this evening is music inspired by Shakespeare: Mendelssohn's *A Midsummer Night's Dream*, Tchaikovsky's *Romeo and Juliet Fantasy Overture*, and several other pieces, performed live by the Bainbridge Symphony Orchestra. At the same time, the BPA Shakespeare Society provides a thespian component.
Bainbridge Performing Arts, \$19

APR 19

Thalia Symphony Orchestra
The Thalia Symphony performs Beethoven's Third Symphony, plus some Tchaikovsky, Verdi, and Weber for good measure.
Town Hall, 2 pm

Byron Schenkman and Guests
Byron Schenkman is joined by members of the Seattle Baroque Orchestra for a night of Handel and Telemann.
Benaroya Hall Recital Hall, 7 pm

APR 20

Prized: Memories
University of Washington's Wind Ensemble and Symphonic Bands perform Steven Stucky's "Funeral Music for Queen Mary" and *American Scripture*, by Andrew Rindfleisch.
Meany Hall, \$15/\$10 for students and seniors, 7:30 pm

APR 21

★ **Emerson String Quartet**
The long-standing, Grammy-winning Emerson String Quartet will perform string quartets by Shostakovich and Beethoven in addition to a new piece by Liebermann.
Meany Hall, \$40/\$45, 7:30 pm

Seoul Philharmonic Orchestra
The visiting Seoul Philharmonic Orchestra will perform works by Beethoven and Brahms.
Benaroya Hall, 7:30 pm

APR 23

Simone Dinnerstein
Following her breakthrough recording of Bach's *Goldberg Variations* in 2007, pianist Simon Dinnerstein has continued to impress with her eloquent and expressive takes on hallowed work. Tonight, she performs Poulenc, Debussy, and Schubert.
Meany Hall, \$40/\$45, 7:30 pm

APR 23-25

Grieg's Piano Concerto
Accompanied by Marc-André Hamelin on piano, the Seattle Symphony will perform works by Schumann and Grieg, as well as a world premiere from contemporary composer Sebastian Currier.
Benaroya Hall, 7:30 pm

APR 24

Side by Side
The UW Symphony is joined by the Seattle Symphony for performances of works by Beethoven, Stravinsky, Debussy, and Ravel.
Meany Hall, free, 7:30 pm

★ Agonia

The Esoterics perform a program focused on "considering agony" and providing "comfort for the afflicted."
St. Stephen's Episcopal Church, 8 pm

APR 25

★ **Active Listening Without Limitation, a New Awareness**
Music meant to focus on "attentive listening, contemplation, and perception," composed and performed on modular and analog synthesizers
Chapel Performance Space, \$10 suggested donation, 7 pm

★ Shostakovich: 24 Preludes and Fugues

The inspiration for Dmitri Shostakovich's epic and challenging collection of preludes and fugues is found in none other than Johann Sebastian Bach, the god above all of the fugue. It is, nevertheless, surprising that Shostakovich, whose music is cold and Russian in spirit and mode, invested so much time and effort resurrecting the art of an 18th-century German composer whose mode is so classical and even warm. Stranger yet, the jazz musician Keith Jarrett recorded Shostakovich's work in 1991 with some success—though a lover of music will always want Jarrett to stick with his roots, jazz, as much as possible. Tonight Craig Sheppard performs these preludes and fugues, which are considered to be technically daunting. (CHARLES MUDEDE)
Meany Hall, \$20/\$12 for students and seniors, 7:30 pm

What Will You Do for the Deep Blue Sea?

The City Cantabile Choir will perform new compositions by Frederick West, along with performances by Shades of Praise and Show Brazil, in celebration of Earth Day.
University Christian Church, \$15-\$25, 7:30 pm

Agonia

The Esoterics perform a program focused on "considering agony" and providing "comfort for the afflicted."
Holy Rosary Catholic Church, 8 pm

Chanticleer

Venerable male chorus Chanticleer explore "the Christian story" from a variety of angles, starting with works by William Byrd, Palestrina, and the like, then moving to more modern material by contemporary heavies like Poulenc and Rachmaninoff.
Town Hall, \$45, 8 pm



WHAT IT IS: Dmitri Shostakovich's preludes and fugues at Meany Hall. **WHEN:** April 25. **WHY YOU SHOULD SEE IT:** Because it will be good for your intellect (the fugues arose from a brilliant brain).

APR 26
Iain Quinn
 Iain Quinn performs a recital on UW's famed and formidable Littlefield Organ.
Kane Hall, Walker-Ames Room, \$15, 3 pm

APR 28
Wendy Yamashita
 UW School of Music alumna Wendy Yamashita will perform straight-up classics by Mozart and Chopin.
Brechemin Auditorium, 7:30 pm

APR 30–MAY 2
Yefim Bronfman Plays Beethoven
 Yefim Bronfman joins the Seattle Symphony for performances of Beethoven's seventh symphony and his Piano Concerto No. 4.
Benaroya Hall, 7:30 pm

MAY 1
***[UNTITLED] Series**
 The Seattle Symphony's experimentally minded [UNTITLED] series continues with three compositions by George Perle and a world-premiere work by Trimpin.
Benaroya Hall, 10 pm

MAY 2
Ariadne auf Naxos
 Written by Richard Strauss, *Ariadne auf Naxos* is a comic opera combining the myth of Ariadne in exile with a troupe of clowns, fireworks, and much backstage capering, in the classic tradition of lowbrow comedy meeting "high art."
McCaw Hall, \$25-\$179, 7:30 pm

Night Music
 The Tudor Choir performs a program of "night music" from throughout the ages.
Blessed Sacrament Church, 7:30 pm

MAY 3
Yo-Yo Ma and Seattle Symphony
 Almost certainly the most famous living cellist, Yo-Yo Ma graces us with his pres-

ence for a performance of works by Ravel, Stravinsky, and Schumann with the Seattle Symphony.
Benaroya Hall, 2 pm

Vivaldi Gloria and Magnificat
 The New Baroque Orchestra and Ave Renaissance Women's Choir perform works by everyone's fave Baroque composer, Vivaldi.
Trinity Parish Church, 3 pm

MAY 7–9
Mozart: The Great Concertos
 Imogen Cooper leads the Seattle Symphony through the 17th and 24th piano concertos of the one and only Wolfgang Amadeus Mozart.
Benaroya Hall, 7:30 pm

MAY 8
Prism—Pärt & MacMillan
 To celebrate Arvo Pärt's 80th birthday, Seattle Pro Musica pairs his work with contemporary James MacMillan and a world premiere by John Muehleisen.
St. James Cathedral, 8 pm

The Magic Flute
 One of Mozart's crowning achievements, presented by UW School of Music and Pacific MusicWorks.
Meany Hall, 7:30 pm

MAY 9
Carnegie Hall's The Orchestra Rocks
 Stilian Kirov leads the Seattle Symphony through such "rocking" bits of the orchestral repertoire as *Carmina Burana*, *The Planets* by Holst, and more.
Benaroya Hall, 11 am

MAY 10
American String Project
 Chamber pieces by Brahms and Mendelssohn have been adapted for a full string orchestra as part of the American String Project.
Brechemin Auditorium, 2 pm

Songs of the Earth
 Seattle's Youth Symphony will be performing Mahler's *Song of the Earth* and excerpts from

other works.
Benaroya Hall, 3 pm

Tchaikovsky's String Quartet No. 1
 The Seattle Symphony performs a matinee program of works by classic music bigwigs Prokofiev, Brahms, and Tchaikovsky.
Benaroya Hall, 2 pm

MAY 11
After Life
 A new opera by Tom Cipullo in which Gertrude Stein and Pablo Picasso meet in the afterlife to continue their far-flung conversations on art, love, and all the other big things.
Benaroya Hall, \$40, 7:30 pm

Douglas Cleveland
 There's no point in competing with this quote from the *Chicago Tribune*, so let's just roll tape: "In Douglas Cleveland's hands the organ seemed to squeeze the air into towering sculptures."
Benaroya Hall, 7:30 pm

MAY 14
Long Piece Fest
 Inverted Space New Music Ensemble's "Long Piece Fest" continues with its second performance, of Karlheinz Stockhausen's *Stimmung for 6 Voices*.
Chapel Performance Space, 7:30 pm

MAY 15
Baroque & Wine
 Baroque and wine are the new peanut butter and jelly, and Handel and Vivaldi are the finest baroque peanut butter around. In this metaphor, wine is jelly.
Benaroya Hall, 8 pm

From Darkness to Light
 Capella Romana close out their season with a program featuring Alfred Schnittke's *Penitential Verses*, as well as Galina Grigorjeva's *Diptych* and conductor Ivan Moody's own *Anastasis on Eastertide*.
Trinity Parish Church, \$44, 8 pm

MAY 16
Medieval Women's Choir
 The Medieval Women's Choir performs the *Ordo Virtutum* by St. Hildegard of Bingen, about the soul's search for acceptance in the "community of Virtues." Heady!
St. James Cathedral, 8 pm

MAY 17
Sunday Untuxed: Romantic
 The "Untuxed" series presents selections from the Romantic era, with compositions by Brahms, Strauss, and Tchaikovsky.
Benaroya Hall, 2 pm

1954 in America
 The OSSCS performs works by American bigwigs like Bernstein, Copland, and others.
First Free Methodist Church, 3 pm

MAY 18
Angela Hewitt
 Celebrated pianist Angela Hewitt takes on classics from Beethoven to Bach, plus Scarlatti's sonatas and a piece by Liszt.
Meany Hall, \$40/\$45, 7:30 pm

MAY 23
Saxophone: Uncovered
 Kevin Baldwin premieres new works by Seattle composers, as well as compositions by esteemed names like Luciano Berio and Gerard Grisey.
Chapel Performance Space, 8 pm

MAY 26
Pinchas Zukerman, Angela Chang, and Seattle Symphony
 As part of the "Distinguished Artists" series, the Seattle Symphony hosts pianist Pinchas Zukerman and violinist Angela Chang.
Benaroya Hall, 7:30 pm

MAY 27
Inverted Space New Music Ensemble
 The Inverted Space New Music Ensemble performs works with electronics and new compositions written by Seattle-based

composers, along with Bruno Maderna's *Don Perlimpin*.
Jack Straw New Media Gallery, 7:30 pm

MAY 28–31
Mozart's Violin Concerto No. 5
 With Simone Porter on lead violin, the Seattle Symphony will perform selection from Prokofiev's *Cinderella*, Tchaikovsky's Mozartiana suite, and Mozart's fifth concerto.
Benaroya Hall, 7:30 pm

MAY 29
Inverted Space New Music Ensemble
 The Inverted Space new music ensemble performs works with electronics and new compositions written by Seattle-based composers, along with Bruno Maderna's *Don Perlimpin*.
UW Meany Theatre, 7:30 pm

Schubert's Third Symphony
 The Seattle Metropolitan Chamber Orchestra performs Schubert's Third Symphony.
Chapel Performance Space, 7:30 pm

MAY 30
Revisiting Russia
 The Seattle Peace Chorus celebrates the 100th anniversary of Rachmaninoff's famed choral piece *Vespers*.
First Church, \$15-\$25, 7:30 pm

JUN 2
UW Sings
 In a sort of choral version of the Avengers, all the varied voices of the UW team up for a sort-of "super-squad" for their popular year-end concert.
Meany Hall, \$15/\$10 for students and seniors, 7:30 pm

JUN 5
UW Symphony Orchestra and Seattle University Choirs
 The UW Chamber Singers and the university chorale team with the student symphony to perform Verdi, Bernstein, and Prokofiev.
Meany Hall, \$15/\$10 for students and seniors, 7:30 pm

★ **Ekstasia**
 The Esoterics perform a program focused on "finding ecstasy and meditating on the divine."
St. Stephen's Episcopal Church, 8 pm

JUNE 5–7
 ★ **Seattle Pops: A Tribute to Ray Charles**
 Ellis Hall, a protégé of the late legend, will perform a selection of Ray Charles's immortal hits with support from the Seattle Symphony.
Benaroya Hall, 8 pm

JUN 6
 ★ **Ekstasia**
 The Esoterics perform a program focused on "finding ecstasy and meditating on the divine."
Holy Rosary Catholic Church, 8 pm

Sound Me Out
 The Seattle Modern Orchestra performs a program of works written by modern American composer Kate Soper, as well as local premieres of works by the Italian Fausto Romitelli and the Austrian Georg Friedrich Haas.
Chapel Performance Space, 8 pm



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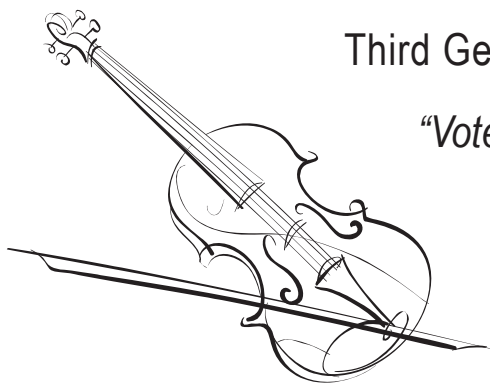
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SPRING CALENDAR //

JAZZ

By Charles Mudede and Krishanu Ray



DOUGLAS KIRKLAND

WHAT IT IS: Herbie Hancock (above) and Chick Corea at the Paramount Theatre. **WHEN:** March 14.
WHY YOU SHOULD SEE IT: Herbie Hancock is one of the greatest American pianists.

MAR 4

Jon Batiste and Stay Human

Young, talented composer and pianist Jon Batiste brings his band Stay Human to the Triple Door for a benefit concert, with proceeds going toward the Seattle JazzED Scholarship Fund.

The Triple Door Theater, \$150-\$500, 7 pm

Passarim Bossa Nova Quintet

Passarim specialize in the cool sounds of 1950s and '60s bossa nova, perfect accompaniment for a classy dinner.

Serafina, free, 8 pm

Fundamental Forces

Led by Rik Wright, Fundamental Forces play open-minded and open-ended jazz soundscapes.

Triple Door Musicquarium Lounge, free, 8:30 pm

MAR 5

★ Industrial Revelation

Stranger Genius Award winners Industrial Revelation are slowly but surely making the transition from local jazz giants to honest rock stars.

Triple Door Musicquarium Lounge, free, 9 pm

MAR 5-8

Norman Brown

Guitarist Norman Brown fuses strands of pop and jazz into lithe new shapes.

Jazz Alley, \$39.50, 7:30 pm

MAR 6

Freudian Slurp

Dave Segal says: "Freudian Slurp sometimes sound like skewed dinner-time jazz, sometimes like something the slick jazz label CTI might've released in 1977, and

never like Steely Dan."

Triple Door Musicquarium Lounge, free, 9 pm

Tim Kennedy and Guests

A long-standing figure in Seattle jazz, pianist and composer Tim Kennedy brings his trio to Italian mainstay Serafina.

Serafina, free, 9 pm

MAR 7

Sue Nixon Quartet

Jazz vocalist Sue Nixon will serenade Serafina with her group.

Serafina, free, 9 pm

MAR 8

★ Sunday Brunch

Of Alex Guilbert's contribution to Serafina's fine brunch service, resident jazz critic Charles Mudede has this to say: "You do not want to eat like you are being chased by spies, or eat like you need to get up on the table and get down. You want to eat and digest your brunch in the thoughtful manner of his piano jazz."

Serafina, free, 11 am

★ Isabella Du Graf, Holy Names Academy Jazz Band, and Jazz Etc.

Here is Charles Mudede waxing poetic on jazz singer Isabella Du Graf: "The exquisitely photographed and edited video for Lace Cadence's R&B tune 'Moonlight' introduced me to Isabella Du Graf's voice. The video opens with her performing the blues in a smoky jazz club. Her voice is earthy and filled with emotion. The way she sings, and the way she moves as she sings, makes Lace Cadence, who sits at a table, fall in love with her. Much like magnetism and electricity are two sides of the same force,

the energy that generates erotic desire is one side of the same energy that generates musical beauty."

The Royal Room, suggested donation \$5-\$15, 6 pm

Ann Reynolds and Leah Pogwidz

Piano and bass duo Reynolds and Pogwidz take over music duties for Serafina's dinner service.

Serafina, free, 6:30 pm

MAR 9

The Spring Fling

The Seattle Composers Alliance throws itself a Spring Fling, featuring door prizes, a silent auction, and music from Industrial Revelation, Tim Carey Quartet, Alchymeia, and Aslan Rife.

The Royal Room, \$25/\$30, 7 pm

Studio Jazz Ensemble and Modern Band

The UW Studio Jazz Ensemble tackles classic big-band numbers from yesteryear, while Cuong Vu leads the Modern Band through newer material, standards, and "selections from the outer limits of the genre."

UW Meany Theatre, \$10/\$15, 7:30 pm

UW Jazz students

A performance by students of the UW's esteemed jazz program.

Meany Hall, \$15, 7:30 pm

MAR 10-11

Ann Hampton Callaway

Callaway's latest project is a reexamination of the music of Sarah Vaughan, entitled *From Sassy to Divine*. Expect those adjectives to apply to these performances as well.

Jazz Alley, \$28.50, 7:30 pm



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MAR 12
Pierre Bensusan
Voted “Best World Music Guitar Player” in the 2008 Guitar Player Magazine Reader’s Choice Awards, Pierre Bensusan combines jazz, folk, and classic influences and technically unflappable playing.
The Royal Room, \$20/\$23, 7:30 pm

MAR 13
Aldo Gavilán and the Harlem Quartet
Enjoy some ice-cool Cuban jazz from Aldo Gavilán and crew.
Benaroya Hall, \$20-\$40, 7:30 pm

Shawn Mickelson Group
Guitarist Shawn Mickelson takes over musical duties at Serafina.
Serafina, free, 9 pm

MAR 14
Diverse Harmony, Green and Gold Gala and Auction
Help support “the nation’s first and largest queer-straight alliance youth choir” at this gala and auction, MC’d by Rebecca M. Davis and with music from the Diverse Harmony Choir.
ACT Theatre, \$75, 7 pm

★ **Herbie Hancock and Chick Corea**
Charles Mudede says: “This is the deepest, most rewarding, and most elegant movement in the history of jazz piano. From Bud Powell (1924–1966) we get Bill Evans (1929–1980), and from Evans we get Herbie Hancock (1940–). The last pianist can be heard as a resolution of the first two. Powell had the greatness, the technical brilliance, the godness of a golden age; Evans had the sensitivity, the existential frailty, the human beauty of a silver age. Hancock, whose peak spanned the 1960s, resolved the two (god/human) in some of the greatest jazz albums of the late modern period: *Inventions and Dimensions*, *Speak Like a Child*, *Empyrean Isles*, and Miles Davis’s

Miles Smiles. Hancock also played a role in one of the best fusion records, *Filles de Kilimanjaro* (the other pianist on this record is Chick Corea, who also performs tonight) and made an unexpectedly big splash in the 1980s with the electro classic *Future Shock*, a record that helped globalize the street art of scratching. Hancock has been to the end of the world and back several times.”
Paramount Theatre, \$41.25-\$81.25, 8 pm

MAR 15
Sunday Brunch
Pasquale Santos will be providing the auditory accompaniment for this Sunday brunch.
Serafina, free, 11 am

MAR 16
Nir Felder
No less a jazz authority than National Public Radio claims that Nir Felder is “the next big jazz guitarist,” so jump on the bandwagon while you can.
Jazz Alley, \$26.50, 7:30 pm

Ari Joshua
Ari Joshua’s Wikipedia page is unusually lengthy and comprehensive given his relatively low profile, leading one to suspect that he wrote the thing himself, or at the very least monitors it vigilantly. Tonight, he plays the SeaMonster lounge with band in tow.
SeaMonster, free, 10 pm

MAR 19–22
David Sanborn
One of the few saxophonists whose press release unashamedly labels him a “saxman” unironically, Sanborn is the winner of six Grammys and will sax you up

something fierce.
Jazz Alley, \$36.50, 7:30 pm

MAR 21
Johnny and the Moles and Richie Aldente
No less an influential voice than Jason Mraz has this to say about Richie Aldente: “If you like making love, you’re gonna love it.” So.
SeaMonster, free, 8 pm

MAR 22
Minami and the Cyclophonics and Andrew Endres Collective
Japanese singer Minami and bassist Dylan Hughes formed neo-lounge act the Cyclophonics in 2012 and have been chilling Seattle out ever since.
SeaMonster, free, 7 pm

MAR 22 & 29
Lennon Aldort
Pianist and cool-named dude Lennon Aldort will tickle the ivories at Serafina for your dinner-time soundtrack.
Serafina, free, 6:30 pm

MAR 24
René Marie
René Marie sings (presumably sassy and/or sultry) selections from her new album, *I Wanna Be Evil* (with Love to Eartha Kitt).
Kerry/Poncho Hall, \$25, 8 pm

MAR 24–25
Wayne Krantz Group
Wayne Krantz’s idiosyncratic playing has earned him a loyal following among jazz aficionados and *Guitar World* readers alike.
Jazz Alley, \$26.50, 7:30 pm

MAR 28
Eric Hullander Jazz and 6 Demon Bag
Contrabassist Eric Hullander and company make music that should please anyone, be they ardent jazz heads or newcomers to the scene.
SeaMonster, free, 10 pm

jazz almost every night of the week.
Vito’s Restaurant & Lounge, free, 9:30 pm

★ **Ruby Bishop**
Of Ruby Bishop, and her home base Vito’s, Kelly O has this to say: “Vito’s is the perfect place to impress your relatives (of any age) and a more perfect place to take a new date—especially when 94-year-old jazz legend Ruby Bishop is sitting at her spot at the piano. Bishop will instantly melt your heart when her fingers hit the ivories. Her piano playing channels greats like Duke Ellington, and she even can do a righteous imper-sonation of Louis Armstrong’s voice. Just ask her! Politely. Don’t forget you’re talking to a real LADY.” It’s hard to argue: Vito’s and Ruby Bishop are two institutions of live Seattle jazz.
Vito’s Restaurant & Lounge, free, 6 pm

Sunday Night Jazz Jam
Darrell’s Tavern hosts a weekly jazz jam with an ever-changing lineup of local guests.
Darrell’s Tavern, free, 8 pm

EVERY SECOND SUNDAY
Miss Miller & the Swells
Head to the Hopvine for a nice dose of Latin-inflected swing courtesy of Miss Miller and friends.
Hopvine Pub, free, 8 pm

EVERY WEDNESDAY

Don’t Move
Don’t Move are a local trio specializing in Bill Evans-inspired, piano-centered tunes.
Brass Tacks, free, 6 pm

EVERY THURSDAY

Casey MacGill
Casey MacGill has gained quite the following around town for his ukulele-assisted swing tunes.
Vito’s Restaurant & Lounge, free, 5:30 pm

Chris James Quartet
Join the Chris James Quartet for some mellow tunes to go with your Southern-style food, influenced by the likes of Dave Brubeck and Vince Giraldi (the music, not the food).
Shuga Jazz Bistro, free, 7 pm

★ **Jazz at Barca**
Capitol Hill haunt Barca hosts a lovely no-cover jazz night every Thursday.
Barca, free, 9 pm

Thursday Night Jazz
On Thursdays, Osteria La Spiga hosts a revolving door of local jazz talent for your listening pleasure.
Osteria La Spiga, free, 7 pm

EVERY SUNDAY

The Beaver Sessions
The cheekily-titled Beaver Sessions plays host to a rotating lineup of musicians for weekly jams.
The Angry Beaver, free, 9 pm

★ **Jim Cutler Jazz Orchestra**
Take it away, Charles Mudede: “The Jim Cutler Jazz Orchestra, which was formed in 2004 and meets on Sundays at Tula’s, mostly performs compositions by locally known and unknown musicians. Do not underestimate the importance of this. It not only helps to keep the works of local artists in circulation—works that might be overlooked or never see the light of the public—but it provides our regional tradition with a sense of seriousness and legitimacy. When your composition is performed by JCJO, it’s validated by the authority of 15 or so professional musicians. JCJO also performs classics by the great Stan Kenton and the greater Gil Evans.” Tula’s hosts live jazz and big-band music every damn day of the week.
Tula’s, \$8, 7:30 pm

★ **The Ron Weinstein Trio**
Here, Charles Mudede expounds on the importance of Ron Weinstein and Vito’s: “Weinstein, a local pianist, is a perfect fit for Vito’s, a First Hill venue that cultivates a specific mode and mood—jazz melancholy, after-hours blues, world-weary dandyism. When Weinstein plays, he really goes for the soul, goes to the bottom of things, but not in a rootsy or earthy way. This is music for the type of souls who are sad when walking down a busy city street but soon bored when hiking in the woods.” Vito’s hosts live



LISA FISCHER AND GRAND BATON
MARCH 12 – 15
Grammy and Oscar winning R&B vocalist

WAYNE KRANTZ GROUP FT. JAMES GENUS + CLIFF ALMOND
MARCH 24 – 25
One of very few modern guitarists to venture beyond the instrument's limitations and create an identifiably original style and sound.

WAR **APRIL 16 – 19**
What do you get when you take funk, jazz, R&B and Rock & Roll and mix it up? WAR.

AL DI MEOLA ELEGANT GYPSY & MORE ELECTRIC TOUR
APRIL 30 – MAY 3
A bona fide guitar hero, recognized internationally as a virtuoso of the highest order.

ERIC BIBB **MAY 5 – 6**
“The appeal with blues troubadour Eric Bibb has always been his positive hopeful tone conveyed with a warm voice, and a pristinely picked acoustic guitar.” – Something Else

BETTYE LAVETTE
MAY 21 – 24
Legendary R&B songstress touring in support of her new album Worthy

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Mark Helias' Open Loose
w TONY MALABY & TOM RAINEY



MAY 4
Tim Berne's Snakeoil



MAY 9
Vijay Iyer Trio
w MARCUS GILMORE & STEPHAN CRUMP



MAY 13
Peter Brötzmann Trio
w WILLIAM PARKER & HAMID DRAKE



MAY 16
ICP Orchestra
(INSTANT COMPOSERS POOL)



JUNE 20
Giulia Valle Trio



JUNE 26
Julia Hülsmann Trio



JUNE 28
Paal Nilssen-Love Large Unit

 Tickets & information at earshot.org | 206.547.6763

READINGS & LECTURES

The Best of the Season's Lit Events *By Paul Constant and Krishanu Ray*

MAR 5

★ **Megan Kruse**

Call Me Home is a novel described as an epic family saga. It's published by excellent Portland publisher Hawthorne Books. They don't often make missteps at Hawthorne, so this deserves your attention.

Elliott Bay Book Company, free, 7 pm

★ **Cheryl Strayed**

Cheryl Strayed's memoir, *Wild*, has just been made into a very good feature film. It stars Reese Witherspoon and tells the story of Strayed's decision to reset her life with a 1,100 mile hike on the Pacific Crest Trail. Other books from Strayed include *Tiny Beautiful Things* and *Torch*. She's also well-known for her celebrated advice column Dear Sugar. This evening's talk is presented by Seattle Arts & Lectures.

Benaroya Hall, \$15, 7:30 pm

MAR 6

★ **Leslye Walton**

The PNBA Award winner will be speaking on her new book, *The Strange and Beautiful Sorrows of Ava Lavender*, which is a young-adult novel about a girl who grows a pair of wings.

Elliott Bay Book Company, free, 7 pm

★ **Mary Higby Schweitzer**

In an event presented by the Burke Museum, Schweitzer will give a talk entitled "How Do We Know What We Know About Dinosaurs?" Answered tonight: We know they were cool, but how do we know we actually know they were cool?

Kane Hall, Room 130, free, 7 pm

MAR 7

Richard B. Simon

"Big history" is a conceptual reframing of the span of time that elapsed between the ribbon-cutting ceremony for the universe and the present, generally agreed upon as all known time. Teaching within this framework is the subject of Simon's *Teaching Big History*.

Elliott Bay Book Company, free, 7 pm

MAR 8

Theo Pauline Nestor

Writing Is My Drink reflects on an insatiable obsession for writing and for the literary in general; it's a thirst, states Nestor. This event includes a mini workshop for writers.

Elliott Bay Book Company, free, 3 pm

MAR 9

★ **Seattle Fiction Federation No. 3**

Featuring Erik Evenson, Stranger Genius of literature Stacey Levine, Laura Germano, and Jarret Middleton. In between featured readers, eight open-mic slots are chosen by drawing for a five-minute read.

Hugo House, free, 7 pm

Bruce Schneier

Schneier's thoughts on the information age can be found in *Data and Goliath: The Hidden Battles to Capture Your Data and Control Your World*.

Town Hall, \$5, 7:30 pm



ALIYA NAUMOFF

WHAT IT IS: Kathleen Hanna: Riot Grrrl Then and Now Lecture at the Neptune Theatre. **WHEN:** April 29. **WHY YOU SHOULD SEE IT:** Uh, because it's Kathleen Hanna? Bikini Kill? Le Tigre? The Julie Ruin? Duh.

MAR 10

Denis Hayes

Hayes's book probably isn't the sexiest thing ever written, but it's no doubt important. It's called *Cowed: The Hidden Impact of 93 Million Cows on America's Health, Economy, Politics, Culture, and Environment*.

Town Hall, \$5, 7:30 pm

MAR 11

Jessica Hagy

The Art of War Visualized: The Sun Tzu Classic in Charts and Graphs is the latest from Hagy, who is known for her blog, Indexed, in which she creates whimsical diagrams.

University Book Store, free, 7 pm

MAR 12

★ **Reif Larsen**

Sorry, Gary Burghoff, we know you're famous for portraying Radar on *M*A*S*H*, but it looks as though Reif Larsen snatched up the prime title *I Am Radar* for his novel about a somewhat supernatural radio operator. Larsen also wrote the very fun (and very popular) novel *The Selected Works of T.S. Spivet*.

Elliott Bay Book Company, free, 7 pm

Dan DiMicco

DiMicco is an industrialist who'd like to see America's manufacturing sector return to its former glory. This, he argues in *American Made*, will "return America to greatness"—it probably wouldn't hurt his interests, either.

Town Hall, \$5, 7:30 pm

MAR 13

Cat Warren

Cat talks dogs in *What the Dog Knows: Scent, Science, and the Amazing Ways Dogs Perceive the World*.

University Book Store, free, 7 pm

★ **Jason Schmidt**

A List of Things That Didn't Kill Me is a memoir of local author Schmidt's dark and sometimes dangerous youth. It opens with him finding his father crawling around in a pool of blood.

Elliott Bay Book Company, free, 7 pm

★ **Hugo Lit Series: The Parent Trap**

Three writers and one musician will read and perform new works based on the theme The Parent Trap. The writers are Jess Walter, Tiphannie Yanique, and Megan Snyder-Camp, and the musician is Alicia Jo Rabins. The last time Walter read at Hugo House, he debuted an incredible short story about a dystopian world in which zombies are trained to work at Starbucks.

Hugo House, \$15-\$25, 7:30 pm

MAR 14

★ **Elizabeth Austen, Diane Raptosh**

Austen and Raptosh are the poets laureate of Washington and Idaho respectively. They'll be discussing Raptosh's recent book, *American Amnesiac*.

Elliott Bay Book Company, free, 7 pm

MAR 16

★ **Dennis Lehane**

The super-popular mystery writer's

latest is *World Gone By*, a novel set in Cuba and Ybor City, Florida, during World War II.

Elliott Bay Book Company, free, 7 pm

★ **Robert Scheer**

They Know Everything About You is an account of no less troublesome realities of our era than "Facebook's manipulations of people's emotions, government use of data for defense purposes, and other technology-enabled spying."

Town Hall, \$5, 7:30 pm

MAR 17

Garry Wills with Rebecca Brown

Willis appears in conversation with Brown on the subject of his latest book, *The Future of the Catholic Church with Pope Francis*.

Town Hall, \$5, 7:30 pm

★ **The James Franco Review Release Party**

The release party for the new local literary magazine features readings by contributors to issues 1

and 2 as well as "some special surprises" from editors Aaron Counts and Michelle Penelosa. And there will be a cash bar. If you've not heard about the *Review*, the premise is that all submissions are anonymous, and a rotating cast of editors are urged to treat every piece as though it were written by James Franco, who demonstrates immense privilege in the literary world as a white famous actor.

Hugo House, free, 7:30 pm

MAR 18

David Vann

The aquarium in *Aquarium* is the Seattle Aquarium, where the family drama of this novel unfolds.

Elliott Bay Book Company, \$5, 7 pm

★ **Spring Breadline**

The excellent group reading makes a too-rare appearance with contributions from Robert Kaye, Ian Denning, DJ Wizdumb, Brendan Griffin, and Tessa Hulls, as well as an open mic.

Vermillion, free, 7 pm

MAR 19

★ **Hugo House Residencies Reading**

Readers sharing their poetry and prose at this event include Steve Barker, Jean Burnet, Alex Bleecker, Laura Da', Deirdre Lockwood, Joan Leegant, and Kary Wayson. They've all been residents at Hugo House, and tonight they'll share new work they wrote during that time.

Hosted by Laura Lampton Scott.

Hugo House, free, 7 pm

MAR 20

★ **Lament for the Makers**

A celebration and reading dedicated to the poets who passed away in 2014, among them Mark Strand, Galway Kinnell, Amiri Baraka, and Carolyn Kizer. Readers include Ed Skoog, Kary Wayson, and Bill Carty.

Hugo House, free, 7 pm

MAR 21

David Shields, Sarah Manguso

Shields and Manguso discuss the latter's latest compilation of essays, *Ongoingness*.

Elliott Bay Book Company, free, 7 pm

MAR 24

David Williams

Williams discusses his book *Too High and Too Steep: Reshaping Seattle's Topography*. There's nothing better than wild and wonderful stories of Seattle's regrade history.

Museum of History & Industry, \$10, 7 pm

★ **Mary Doria Russell**

Epitaph is a historical novel that adopts as its subject such storied characters from America's past as Wyatt Earp and Doc Holliday. Russell wrote *The Sparrow*, which is enough to put her on the "great authors" list for all of eternity.

University Book Store, free, 7 pm

MAR 24-29

★ **APRIL Festival**

This yearly book festival features a bunch of stuff, though it does not, in fact, occur in April. The popular A Poet, a Playwright, a Novelist, and a Drag Queen returns, coproduced with Washington Ensemble Theatre. There's a program of readings from Mike Young, Jeanine Pitas, Hajara Quinn, Elissa Washuta, and Michelle Penalosa at Elliott Bay Book Company on March 28, starting at 1 p.m. Then you can satisfy your craving for everything in the indie presses, lit journals, and literary organizations department at the Book Expo at Hugo House on March 29. Stay tuned for more details as time marches forward.

Various locations

MAR 26

★ **Word Works: Luis Alberto Urrea on Understory**

"The understory is the engine room of successful prose. It is the invisible narrative, the indirect means of telling a story," Urrea explains. Nonfiction writer Margot Kahn Case will moderate.

Hugo House, \$5-\$12, 7 pm

MAR 27

★ **Lucy Knisley**

Two new graphic novels by Knisley are *Displacement* and *Age of License*. She makes great comics about traveling, which is not easy to do.

Elliott Bay Book Company, free, 7 pm

MAR 30

★ **Barney Frank**

"How did a disheveled, intellectually combative gay Jew with a thick New Jersey-Massachusetts accent become one of the most effective politicians of his time?" Well, when you put it that way, it does sound like quite an accomplishment. Frank is touring with his autobiography, *Frank: A Life in Politics from the Great Society to Same-Sex Marriage*. He should've been president.

University Temple United Methodist Church, \$27, 7 pm

★ **Kazuo Ishiguro**

The Remains of the Day novelist has a new novel (his first in a decade). It's called *The Buried Giant* and it's set in the fifth-ish century in what we now call Britain.

Central Library, free, 7 pm

John Hargrove

Hargrove is a former orca trainer and a 20-year veteran of SeaWorld facilities who contributed to the creation of the indicting documentary *Blackfish*. His book, *Beneath the Surface: Killer Whales, SeaWorld, and the Truth Beyond Blackfish*, follows up on the subject.

Town Hall, \$5, 7:30 pm

APR 2

Emily Nagoski

Nagoski has a doctorate in health behavior with a concentration in human sexuality. Her blog is Thedirtynormal.com, her past publications include *The Good in Bed Guide to Female Orgasms*, and her current click-baitingly-titled book is called *Come as You Are: The Surprising New Science That Will Transform Your Sex Life*.

University Book Store, 7 pm

David Boaz

The vice president of the Cato Institute, Boaz's latest book is entitled *The Libertarian Mind: A Manifesto for Freedom*. The Q&A portion of this evening alone should be worth the cost of admission.

Town Hall, \$5, 7:30 pm

APR 3

Rae Armantrout

It's an evening with Pulitzer Prize-winning poet Rae Armantrout, who will be reading from her new collection, *Itself*. Copresented by Wallingford's wonderful Open Books.

Hugo House, free, 7 pm

APR 6

Laura Da'

Laura Da' is a poet and a public-school teacher who has lived in the Pacific Northwest her entire life and is an enrolled member of the Eastern Shawnee Tribe of Oklahoma. *Tributaries* is her most recent collection.

Elliott Bay Book Company, free, 7 pm

APR 11

Latino and Filipino Poets Explore Cultural Mythologies

La Sala and Pinoy Words Expressed Kultura Arts present a reading with Filipino and Latino poets. Readers include Roberto Asalon, Jim Cantu, Lorna Dee Cervantez, Gabriella Gutierrez y Muhs, Emily Lawsin, and Sam Rodrick Roxas-Chua.
Central Library, free, 1 pm

★ **Erik Larson**
You've probably already forgotten (even though you promised you never would) that the *Lusitania* was torpedoed by a German U-boat in 1915 and more than a hundred Americans died in the attack. Erik Larson never forgot. His book *Dead Wake: The Last Crossing of the Lusitania* is all about it.
University Book Store, free, 6 pm

APR 12
★ **Deborah Yaffe**
It is a truth universally acknowledged that Jane Austen retains countless ardent fans despite being dead and buried. Yaffe herself acknowledges it in *Among the Janeites: A Journey Through the World of Jane Austen Fandom*.
University Book Store, free, 2 pm

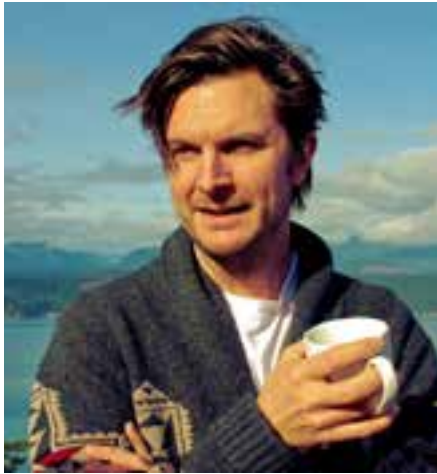
APR 13
★ **Per Petterson**
The latest novel from the celebrated Norwegian writer is called *I Refuse*.
Central Library, free, 7 pm

APR 14
Joseph Gaydos
Gaydos's book covers a significant portion of our local waters. It's called *The Salish Sea: Jewel of the Pacific Northwest*. The Salish Sea includes the Puget Sound, the Strait of Juan de Fuca, the San Juans, as well as British Columbia's Gulf Islands and the Strait of Georgia up north.
Town Hall, \$5, 7:30 pm

APR 16
Word Works: David Shields on Collage
The popular UW professor and best-selling author will explain how "tiny paragraph-units work together to project a linear motion."
Hugo House, \$5-\$12, 7 pm

APR 17
Neil Gaiman
Gaiman is the superstar fantasy novelist responsible for *Coraline*, *American Gods*, *The Graveyard Book*, and *Stardust*. This event is produced by ASUW, but it is open to both UW students and the general public.
Husky Union Building, \$35, 7 pm

APR 18
★ **Jeffrey Ochsner**
Ochsner's book *Shaping Seattle Architecture*, which has been a



WHAT IT IS: Shya Scanlon at the APRIL Festival.
WHEN: March 24–29. **WHY YOU SHOULD SEE IT:** APRIL's writer-in-residence reads from his new novel, *The Guild of Saint Cooper*, a dystopian story set in Seattle.



Northwest classic since its publication in 1994, is now in its second edition, which includes additional profiles of architects and a new essay about urban versus suburban growth in the pre- and post-World War II eras.
Central Library, free, 1 pm

★ **Daniel Clowes: The Complete Eightball**
The living comics legend will talk about and sign copies of *The Complete Eightball*.
Fantagraphics Bookstore and Gallery, free, 6 pm

APR 20
Amber Tamblyn
Tamblyn is an actress and poet who is concerned with the toll that Hollywood and the entertainment industry take on young girls, which she writes about in her new collection, *Dark Sparkler*.
Elliott Bay Book Company, free with book purchase, 7 pm

APR 23
Jennifer Jacquet
In her book, *Is Shame Necessary?*, Jacquet, a clinical assistant professor in environmental studies at NYU, argues that public shaming should be used as a tool to challenge corporations and governments to change environmental policy.
Town Hall, \$5, 7:30 pm

APR 28
Joseph Stiglitz
Stiglitz is one of the most influential economists in the world, and his most recent book is called *The Price of Inequality: How Today's Divided Society Endangers Our Future*.
Town Hall, \$5, 7:30 pm

APR 29
★ **Kathleen Hanna: Riot Grrrl Then and Now Lecture**
Kathleen Hanna, best known as a member of Bikini Kill and Le Tigre, reflects on the legacy of the riot grrrl movement.
Neptune Theatre, \$25, 8 pm

MAY 1
Thaisa Way, Richard Haag
Haag is a landscape architect, known for his work on Gas Works Park and Bainbridge Island's Bloedel Reserve. Way is an associate professor in the UW's Department of Landscape Architecture who wrote about Haag's work in *Landscape Architecture of Richard Haag: From Modern Space to Urban Ecological Design*.
Peter Miller Books, free, 6 pm

Dan Wolff, Lucia Perillo, Gary Ferguson
Three poets reading their poetry.
Hugo House, free, 7 pm

Frank Bruni
With *Where You Go Is Not Who You'll Be*, Bruni, an op-ed columnist for the *New York Times*, reflects on the fever of competitive college admissions in America. This talk is presented by Seattle Arts & Lectures.
Town Hall, \$15, 7:30 pm

MAY 4
Sydney Padua with Paul Constant
Padua discusses her most recent book, *The Thrilling Adventures of Lovelace and Babbage*.
Town Hall, \$5, 7:30 pm

MAY 11
★ **Wage Slaves: Tales from the Grind**
This installment of the popular reading series about work is headlined by Jonathan Evison.
Hugo House, free, 7 pm

MAY 12
Beth Shapiro
How to Clone a Mammoth: The Science of De-Extinction explains how we could actually have dinosaurs right now, if scientists just made an effort for once. And maybe mammoths, and passenger pigeons, and who knows what else. Old types of ferns probably.
Town Hall, \$5, 7:30 pm

MAY 13
David Tucker
Geology Underfoot in Western Washington

will point you toward regional geological sites of note.
University Book Store, free, 7 pm
Philip Glass
Glass composes repetitive music that can be very helpful to listen to when you're trying to get something done or fall asleep. He's 78 now and he's touring with his memoir, *Words Without Music*.
Town Hall, \$5, 7:30 pm

MAY 15
Swoon Reads Tour
Sandy Hall, Katie Van Ark, Temple West, and Kimberly Karalius are making teens across the country swoon with their young adult romances.
University Book Store, free, 7 pm

MAY 20
Sue Monk Kidd
Kidd, who set down roots on the best-seller list with *The Secret Life of Bees* in 2002, has remained fairly active since then, publishing a novel every couple years. Her most recent, *The Invention of Wings*, is based on the life of Sarah Grimké, a 19th-century abolitionist and women's rights activist.
University Book Store, free, 7 pm

MAY 21
Mona Eltahawy
Eltahawy is a New York City-based writer and journalist, and her recent ideas can be found in *Headscarves and Hymens: Why the Middle East Needs a Sexual Revolution*.
Elliott Bay Book Company, free, 7 pm

Martin Ford
Rise of the Robots: Technology and the Threat of a Jobless Future might be required reading for those following Charles Mudede's ongoing campaign against self-checkout machines at grocery stores.
Town Hall, \$5, 7:30 pm

MAY 29
★ **Lit Series: One Hour**
Writers Meg Wolitzer, Justin Torres, and Amelia Gray perform alongside musician Abi Grace in this literary event that highlights literature and art's ability to manipulate time.
Hugo House, \$15-\$25, 7:30 pm

JUN 9
Jack Nisbet
Ancient Places: People and Landscape in the Emerging Northwest is a history of the people and natural spaces of what we now call Oregon, Washington, and Idaho.
Central Library, free, 7 pm

Josh Kalschauer, Elizabeth T. Gray Jr., Rachel Eliza Griffiths
Poets reading poetry, as they do.
Hugo House, free, 7 pm

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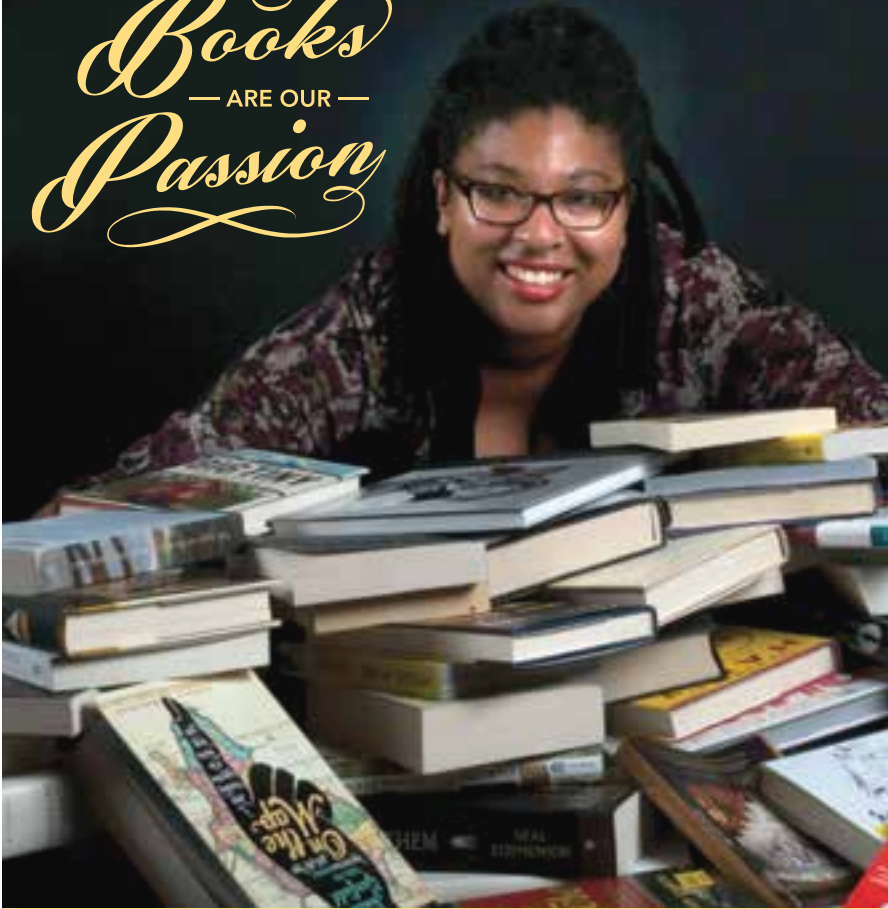
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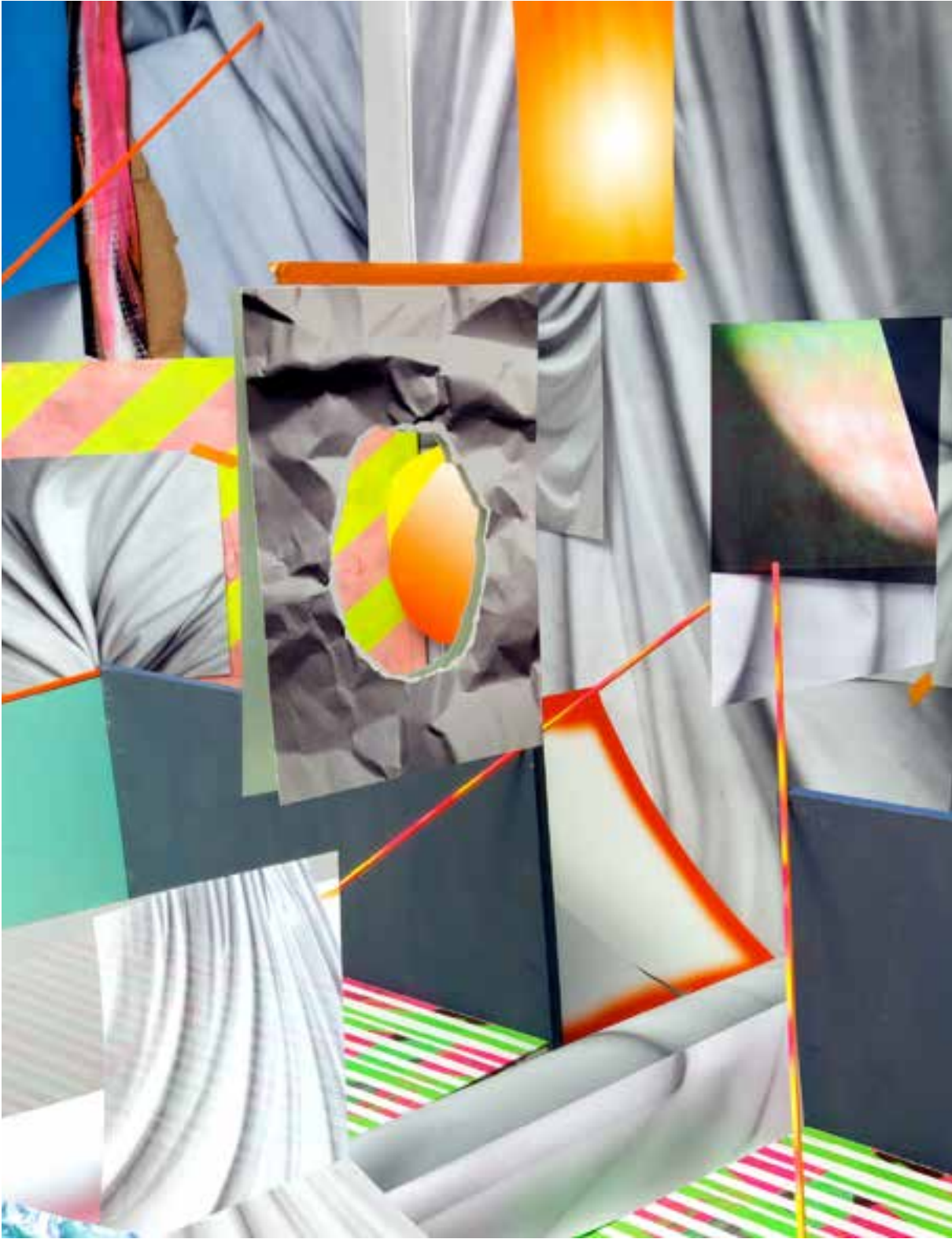


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COURTESY OF PLATFORM GALLERY

WHAT IT IS: Erin O'Keefe at Platform Gallery. **WHEN:** May 7–June 27. **WHY YOU SHOULD SEE IT:** Because the images in the show will mess with your mind's sense of reality in a wonderful way.

ART

By Jen Graves and Krishanu Ray

Museums

Bellevue Arts Museum

510 Bellevue Way NE, Bellevue, 425-519-0770, bellevuearts.org, Tues-Sun

★ **BAM Biennial 2014: Knock on Wood** (Through Mar 29): Woodworking of all stripes and shades. You've got your standard cabinets, your carved big wheel trikes, your abstract wood creations, and a few wooden bowls in there for good measure. The lineup is not necessarily wood-centric artists: Rick Araluce, Kimberly Trowbridge, John Grade, and dozens of others.

Emerge/Evolve 2014: Rising Talents in Kiln-Glass (Through Jun 14): Finalists from last year's *Emerge 2014* competition of kiln-formed-glass artists alongside new work from former finalists.

Read My Pins: The Madeleine Albright Collection (Mar 13—Jun 7): Now there's a name you probably haven't heard in a while. How does President Clinton's secretary of state figure in this exhibition? Well, very directly. This is quite literally a collection of Albright's many, many pins—those little adornments that accompanied her on lapel as she tête-à-tête'd heads of state from across the world.

Jana Brevick: This Infinity Fits in My Hand (Apr 17—Aug 16): Brevick is a jeweler and sculptor whose work has frequently been shown at SOLL—crystal basketball net, anyone? That piece (*Redefining Ballerism: Upping the Ante*) and others will be on display in this, Brevick's first solo show in a museum.

The New Frontier: Young Designer-Makers in the Pacific Northwest (Apr 17—Aug 16): This show emphasizes design, functionality, and that certain type of engineered beauty that can be so appealing to people of a certain temperament.

Burke Museum

University of Washington, 17th Ave NE & NE 45th St, 543-5590, washington.edu/burkemuseum, daily

★ **Here & Now: Native Artists Inspired** (Through Jul 27): Work by contemporary artists inspired by what the Burke owns. The Burke owns some very cool things.

Chihuly Garden and Glass
305 Harrison St, Seattle Center,

753-4940, chihulygardenandglass.com, daily

Chihuly Garden and Glass: A promenade of rooms, an outdoor garden, and a cafe chronicling Dale Chihuly's series and packages over the years. It's not the best-ever Chihuly experience, despite the sales pitch, but there are high-lights, like the *Macchia Forest*, and the cafe, where the artist reveals himself as a master hoarder of Americana.

Experience Music Project and Science Fiction Museum

325 Fifth Ave N, 770-2700, empsfm.org, daily

Fantasy: Worlds of Myth and Magic: On permanent display! The nerdiest costumes, props, and original manuscripts from some of our favorite mythical adventures, including *The Hobbit* and *The Lord of the Rings*, *The Wizard of Oz*, *Harry Potter*, and *Xena: Warrior Princess*.

Indie Game Revolution: It's a dynamic, immersive game exhibit that features work from more than 40 game developers and

designers, with plenty of playable displays.

Rebel, Jedi, Princess, Queen: Star Wars and the Power of Costume (Through Oct 4): These are *Star Wars* costumes, my friend. We're talking C-3PO's exoskeleton, the hats and gowns of Queen Amidala, Darth Vader's muzzle/respirator, and even the crown jewel of George Lucas's libidinous fantasy world, Princess Leia's gold metal bikini from *Return of the Jedi*.

Frye Art Museum

704 Terry Ave, 622-9250, fryemuseum.org, Tues-Sun

Pan: A Graphic Arts Time Capsule of Europe 1895-1900 (Through May 3): An exhibition of graphic works published in the journal *Pan*, which recorded the transition from modern forms of representation in the 19th century to the emergence of abstraction and expressionism in the 20th. Note: The title of this exhibition should have been *Frye-ing Pan*.

★ **Rodrigo Valenzuela: Future Ruins** (Through Apr 26): Seattle-based artist Rodrigo Valenzuela's first solo museum exhibition and large-scale presentation of work in Seattle features two works created especially for the exhibition. One is a large-scale architectural installation called *Hedonic Reversal* and the other is a three-channel video projection called *El Sisifo*. I walked through *Hedonic Reversal* and absorbed its beautifully stark images, alien graffiti, and surrounding scaffolds. It eventually occurred to me that Valenzuela's installation represents a site of destruction and construction. Something has been torn down—a tower or perhaps a whole city—and something new is being built. All that's missing from the installation are the tracks of boots and heavy-duty vehicles. "The scaffolds are the buildings that the worker really experiences," Valenzuela tells me. "They are as big as the one that is being built. Without any engineering knowledge, the scaffolding has a weird relationship between those who build it and who will eventually live in the 'real' building. They also support the life of those who are building. We put so much trust in scaffolds, but look at who makes them. They're paid very little and are soon forgotten." (CHARLES MUDEDE)

Leo Saul Berk: The Uncertainty of Enclosure (May 30—Sep 6): A house made Leo Berk an artist. It was a miraculous house. An impractical, leaky, flamboyant house made of steel ribs and gobs of discarded green glass and coal and wood and rope. This house is called the Ruth Ford House—it was designed by not-quite-legitimate (in a good way) architect Bruce Goff (a onetime student of Frank Lloyd Wright) for the flashy artist Ruth Ford in 1950 in Aurora, Illinois. Now with this exhibition of sculptural work, Berk reflects on his experience growing up in this unusual structure. (JEN GRAVES)

Henry Art Gallery

15th Ave NE and NE 41st St, 543-2280, henryart.org, Thurs-Sun

★ **Ann Hamilton: the common SENSE** (Through Apr 30): Hamilton has taken over the entire museum. She's unblocked all the skylights and windows, and it feels like a different place, older and more fragile, less fortified, prettier. In the transformed space, she's made her installation.

The objects are a mix inspired by and borrowed from the dead animal specimens and animal-based costumes in the collection of the Burke Museum and the files of the UW Libraries Special Collections. To take pictures of the dead animals, Hamilton physically placed them on old, low-resolution scanners. The parts of the animals that touched the scanner's surface appear in focus; anything not touching goes soft. The photographs are printed on newsprint and hung in stacks on the walls. You're allowed to tear one off and take it with you, but when the piles of photographs are depleted, there aren't any more; they are extinct. (JEN GRAVES)

★ **James Turrell's Light Reign: Light Reign**, James Turrell's "sky-space," is on always-and-forever display at the Henry, but it's always and forever changing. It's an outdoor room with an opening in the ceiling so you can sit and watch the sky go by.

★ **Sanctum:** For this installation, you don't need to go indoors. Six surveillance cameras capture you as you walk by the museum. If you get within 12 feet (as you are warned by signs), you'll be profiled—sensors will scan the "landmarks" of your face, as the artists Juan Pampin and James Coupe describe them, and you'll appear on the video screens in the windows. Text taken from volunteers' Facebook posts (anyone can sign up to donate their status updates) will appear as a story on your image. Creepy or just where we live now?

MFA Exhibition (May 23—Jun 21): Scholarly young artists netting their coveted MFAs from UW spread out their creations for all to behold.

Lemay-America's Car Museum

2702 E "D" St, Tacoma, 253-779-8490, lemaymuseum.org, daily

Permanent Collection: A nine-acre campus with a four-story facility housing gleaming displays of cars, trucks, and motorcycles, from a red-and-cream 1906 Cadillac Model M buggy to the leafy, no-door custom sedan used in the 1994 movie *The Flintstones*.

Museum of Glass

1801 Dock St, Tacoma, 253-284-4732, museumofglass.org, Wed-Sun

Chihuly Drawings (Mar 1—Jun 30): Drawings, too? What *can't* this man do?! Graphite, charcoal, and acrylic.

Fluent Steps: An installation by Martin Blank of four water-filled glass sculptures suspended above water.

Gathering Light: Seattle artist Cappy Thompson's painted stories on glass in the Grand Hall.

Look! See? The Colors and Letters of Jen Elek and Jeremy Bert: Features two local masters in neon and glass.

Nordic Heritage Museum

3014 NW 67th St, 789-5707, nordicmuseum.org, Tues-Sun

Finland: Designed Environments (Mar 12—Jul 26): Finland demonstrates an affinity for the same clean, modern (and perhaps somewhat cold) design aesthetics that we've come to expect from the region. The exhibition is a survey of Finnish design thought, covering clothing, interiors, and furniture, as well as more abstract design concepts.

Northwest African American Museum

2300 S Massachusetts St, 518-6000, [naamnw.org](#), Wed-Sun

Permanent Collection: The history and culture of Northwest African Americans in art, photos, and documents.

Debora Moore: Glass Orchidarium: Debora Moore is a glass artist who's been an instructor at Pilchuck, Pratt, and the Hilltop Artist-in-Residence Program. This solo exhibition features her sculpted glass orchids inspired by her travels around the world.

Olympic Sculpture Park

2901 Western Ave, 654-3100, [seattleartmuseum.org](#), daily

★ **Sol LeWitt** (Through Mar 8): Seven years after his death, Sol LeWitt's wall drawing owned by SAM has been resurrected in a temporary installation inside the pavilion at the sculpture park. LeWitt stipulated that wall drawings could be transferred to new locations as long as the proportions remained the same. But if the proportions were maintained, seven cubes would not fit on the pavilion wall, so the estate decided to stretch the visual translation of the word "cubes" by stretching their shapes vertically—the translation is intriguing.

Sam Vernon (Through Mar 6): Vernon's black-and-white illustrations will inhabit, in some way or another, the Olympic Sculpture Garden, to align the Olympic Sculpture Park with *Disguise: Masks and Global African Art*, which will be presented at the Seattle Art Museum over the summer. Vernon's installation will be centered around the pavilion—"drawings that defy immediate recognition, but resemble smoke, marble, webs, and fractured bits of textiles and characters waiting in the shadows and crevices of the building."

Seattle Art Museum

1300 First Ave, 625-8900, [seattleartmuseum.org](#), Wed-Sun

Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection (Through May 17): An exhibition of 110 masterworks representing indigenous tribes from across the North American continent on loan from the private collection of Charles and Valerie Diker.

MIRROR: International fancy-pants artist Doug Aitken has installed a giant permanent video projection on the facade of SAM. It plays, and continually remixes, hundreds of hours of footage shot across the Pacific Northwest.

★ **Nature and Pattern in Japanese Design** (Through Apr 19): Examples in painting, porcelain, and textiles of design elements that have spanned generations of shifting styles.

Permanent Collections: African, Asian, Native American, early American, European, modernism, decorative arts, and contemporary art.

Seattle Collects Northwest Coast Native Art (Through May 17): In conjunction with *Indigenous Beauty*, the Seattle Art Museum presents this complementary exhibition of 60 Northwest Coast Native works drawn from local private collections. Included are iconic masks, argillite carvings, weavings, works carved in wood, stone, and silver—all range from

"pre-contact" to the present.

Seattle Asian Art Museum

Volunteer Park, 1400 E Prospect St, 654-3100, [seattleartmuseum.org](#), Wed-Sun

Ai Weiwei: Colored Vases: Joining SAAM's permanent collection is this 2010 piece from Weiwei, whose name is virtually synonymous with shattered and shattering ceramics. The installation is "a collection of nine earthenware vases covered with industrial paint."

Conceal/Reveal: Making Meaning in Chinese Art (Through Jun 21): It's a show that features a collection of Chinese art curated with the intent of drawing a thematic line of "layered meaning" between all pieces. This ranges from homophonic play (punning opportunities in Chinese are plentiful) to the borrowing of anachronistic methods and techniques for the sake of political commentary.

Live On: Mr.'s Japanese Neo-Pop (Through Apr 5): Mr. has a Lolita complex that dominates his work, though *Live On*—organized by Xiaojin Wu, SAM associate curator of Japanese and Korean art—attempts to downplay it. "Mr.'s representations of budding nymphs express a platonic ideal—not erotic in the traditional sense, but an exaggerated fantasy of adolescent innocence," says one of the museum's wall panels. I have no idea who they think they're kidding. Given the tired aesthetics and unexamined grossness at the heart of Mr.'s art, *Live On* has to find something else to emphasize. So: his "Adversity and Defiance." An entire section of the exhibition is devoted to this theme, containing some of Mr.'s responses to the horrible tsunami that hit Japan in March of 2011. A large tapestry of his documentary photographs of the destruction hangs on one wall,

near a charred painting he made by burning its surfaces repeatedly in a grassy field. The painting is a pretty ruin. Yes, it participates in a history of paintings destroyed for historical and psychological reasons, yes, yes. And? So? It never becomes clear why *Live On* exists at all—why we need a solo exhibition by Mr., and why we need it now—or what his work might really be doing. The show is a basic introduction to a not-particularly-interesting and certainly not new artist. (JEN GRAVES)

Chiho Aoshima: Rebirth of the World (May 2—Oct 4): Aoshima is a key member in the Japanese neo-pop movement—her work "merges the cuteness of Japanese *kawaii* culture with a melancholic vision of a post-apocalyptic landscape." This exhibition of Aoshima's work includes photography, drawings, and animated video installation.

Tacoma Art Museum

1701 Pacific Ave, Tacoma, 253-272-4258, [tacomaartmuseum.org](#), Wed-Sun

Art of the American West: The Haub Family Collection (Through Oct 1): The first rotation of paintings from the Haub family collection that will occupy the new wing of the Tacoma Art Museum.

Eloquent Objects: Georgia O'Keeffe and Still-Life Art in New Mexico (Mar 1—Jun 7): It's an exhibition featuring more than 60 paintings by Georgia O'Keeffe and her contemporaries Gustave Baumann and Catherine Carter Critcher.

Northwest in the West (May 10—Nov 30): Geographically, we're about as west as it gets in the United States, but where does the Pacific Northwest fit culturally in relation to the concept of the American West (like cowboys and craggy vistas and all that stuff)? This exhibition explores

that question using art from cowboy paintings to the 3-D-printed, neon-colored rocks Susan Robb replicated remotely from her hike of the Pacific Crest Trail last summer.

Vancouver Art Gallery

750 Hornby St, Vancouver, BC, 604-662-4719, [vanartgallery.bc.ca](#), daily

Clair de Lune: 19th and Early 20th Century French Paintings (Through May 18): Designed to complement the works in *Cézanne and the Modern*, this exhibition includes paintings by lesser-known (but influential in their time) painters Adolphe Monticelli, Albert Lebourg, and Henri le Sidaner.

Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection (Through May 18): This exhibition comprises some 50 works and includes major paintings by Edgar Degas, Amedeo Modigliani, Camille Pissarro, and Vincent van Gogh, among others, as well as sculpture by Paul Gauguin, Wilhelm Lembruck, and Jacques Lipchitz.

In Dialogue with Carr: Landon Mackenzie (Through Apr 6): An exhibition of the work of Canadian painter Landon Mackenzie that "traces correlations between different bodies of her work and the paintings of Emily Carr, an artist who has been a touchstone for Mackenzie throughout her career."

The Poetics of Space (Through May 24): Space is extremely poetic. It's right up there with time. This exhibition "features both historical and contemporary works that investigate the idea of space, whether they are conceptually, analytically, or emotionally founded." Questions of depicting depth on a 2-D plane (though strides were made in the Renaissance, was the problem

ever truly solved?), the emotional weight of certain spaces, and the way artists can choose to re-map spaces for their own purposes.

Unscrolled: Reframing Tradition in Chinese Contemporary Art (Through Apr 6): Some things change, some things stay the same.

Wing Luke Museum

719 S King St, 623-5124, [wingluke.org](#), Tue-Sun

Art in Motion: The Evolution of Board Culture (Through Apr 19): There's no use denying it anymore: People ride around boards. On snow, on sea, and over land with the use of wheels, boards will, in all likelihood, continue to propel humanity for many years to come. This multimedia exhibition examines the development and modern-day evolution of boarding culture and the role that Asian Pacific Islander Americans have played in that evolution.

Chinese Textiles of the Young Family Collection (Through Mar 29): Rare Qing dynasty robes. The Qing dynasty was the final dynasty of imperial China, lasting all the way from the mid-17th century until the beginning of the 20th.

Do You Know Bruce?: Bruce Lee, obviously. He remains one of the most enduring and beloved Seattleites, and this exhibition features "interactive multi-media displays, never-before-seen personal belongings and collector memorabilia," with an emphasis on the time Lee spent in Seattle and the International District.

Galleries

2312 Gallery

2312 Second Ave, 2312seattle.tumblr.com, by appointment

Tariqa Waters (Through Feb 28, 2018): A solo exhibition: "Nothin'

but blasphemous, iconoclastic fun."

Alki Arts

1124 First Ave, 432-9936, [alkiarts.com](#), Wed-Sat

Arlon Rosenoff (Mar 4—Mar 30): Rosenoff's weapon of choice is the palette knife, which lends a mottled, rainy texture to his oil paintings of Seattle cityscapes.

Joseph Ungari: Looking Up (Apr 2—Apr 30): The objects one sees when they look up in the city—clouds, wires—are the focus of these oil paintings.

C.A. Pierce (May 7—May 31): The gallery claims that Pierce's "abstracted landscapes [are] so ethereal you feel as if you could walk right into them." You'd be wise not to test this claim.

Leon Lowman (Jun 3—Jun 30): Lowman has reportedly sold "more original paintings than any other artist at Alki Arts last year," so take this opportunity to study it in the gallery before you inevitably encounter it hanging in some friend's foyer or bathroom?

ANT Gallery

2045 Westlake Ave, 233-0680, [ant-gallery.org](#), Wed-Sun

Ongoing Exhibition: Formerly known as Art/Not Terminal, the gallery's official name is now A Non Traditional Gallery (or simply ANT Gallery). It's unique organization in that all members, staff, and board of representatives are volunteers. Not all of their shows have a theme, giving them freedom to continually add new pieces to view, and the gallery opens in reception of the newly hung art on the first Saturday of every month from 6 to 9 p.m.

ArtsWest

4711 California Ave SW, 938-0339, [artswest.org](#), Thurs-Sat

On Capturing Transient Bodies (Through Mar 7): A group exhibition with work by Patty Haller, Ingrid Lahti, Edward Lee, and Trung Pham.

Our Daily Homage (Mar 12—May 2): Featuring the artwork of Eric Carson, Mark Daughettee, Jenny Fillius, all busy with color and design and recalling religious iconography and artifact.

The Moon Is Free (May 7—Jun 27): Paintings that aren't afraid of primary colors and playful shapes from a host of artists with harmonic styles: Lydia Bassis, Sue Danielson, Ken Deroux, Koji Kubota, and Junko Yamamoto.

ArtXchange

512 First Ave S, 839-0377, [artxchange.org](#), Tues-Sat

William Song (Through Mar 28): This is the first solo show of paintings at ArtXChange—Song's paintings are totally representational works that range from almost pure color fields to patchy swaths that employ several hues, with the clearest formal device being the painter's knife.

AXIS Pioneer Square

308 First Ave S, 681-9316, [axispioneersquare.com](#), Mon-Fri by appointment

The Fallen (Mar 5—Mar 27): A collaborative exhibition, loosely inspired by Dante's *Inferno*, by Chris Sheridan and Amanda Paredes, featuring the fashion design of Jenn Charkow of Stone Crow Designs. The show consists of oil paintings, photography, and original fashion pieces.



COURTESY OF DAVIDSON GALLERIES

WHAT IT IS: Amanda Knowles at Davidson Galleries. **WHEN:** Through March 14. **WHY YOU SHOULD SEE IT:** The artist effortlessly blends the freedom of art with the rigidity of science.



Bainbridge Arts and Crafts

151 Winslow Way E, Bainbridge Island, 842-3132, bacart.org, daily

Duane Pasco & Friends:

Respecting Traditions (Mar 6—Mar 30): Pasco is an established artist whose work in the Native American traditional style is often exhibited around town (and whose totems can be seen at Occidental Park and Seattle Center). Pasco gives a gallery talk on Saturday, March 7, at 12:30 p.m.

Carpe Librum: The Art of the Book (Apr 3—Apr 26): Thirty artists contributed to this exhibition that will catch you up on “what’s happening right now in contemporary book art.”

Big Bad Birds (May 8—Jun 1): “All birds, all mediums, all month, until they fly out the door.”

Bryan Ohno Gallery

521 S Main St, 459-6857, bryanohno.com, Tues-Sat

Shelly Corbett, Boris Vanrillaer, Vesa Lehtimäki: Lego Toy Photography (Mar 4—Apr 11): It’s LEGO photography, y’all.

Burien Arts Gallery

826 SW 152nd St, Burien, 938-7663, burienarts.org/gallery, daily

Annual Juried Show (Mar 4—Mar 29): This members-only event is presided over by Seattle artist Pam Ingalls, who will act as juror.

Calypte Gallery

1107 East Denny Way #A2, 304-6782, calyptesings.tumblr.com

Robert Hardgrave: To Be

Determined (Mar 12): The inaugural show at this new apartment gallery (which will follow the

model of staging a one-night-only art show on the second Thursday of each month) will feature “a 48 foot work of drawing and mixed media in a horizontal scroll format, as well as experimental three dimensional paper works.”

City Hall Lobby Gallery

600 Fourth Ave, first floor

Seattle Downtown Historic

Theater District (Mar 3—Apr 30): It’s 60 images, text, and objects from the Seattle Downtown Historic Theater District (currently composed of ACT, the 5th Avenue, the Moore, the Paramount, and Town Hall). This exhibition illustrates the history of Seattle’s performing arts venues from the early 1900s up to the present day.

Cloud Gallery

901 E Pike, 720-2054, cloudgallery-seattle.wordpress.com, daily

Ryan Woodring: Electric Park

(Through Mar 29): Ryan Woodring is a Portland-based artist and founder of Prequel Professional Development Program for Emerging Artists. Although he has shown extensively, this will be his first solo show in Seattle.

Brett Douglas Davis: Tear Jerk

(Apr 9—May 31): Brett Douglas Davis is a New York City-based artist who describes his painting procedure as “a negotiation with the material to find form.” This will be his first show in Seattle.

CoCA Georgetown

5701 Sixth Ave S, Suite 258, 728-1980, cocaseattle.org, Mon-Fri

Experimental & Emerging Art

in Seattle (Through Mar 13): A group exhibition featuring local artists.

Change-Seed: Art from Hong

Kong’s Umbrella Revolution (Mar 19—May 15): In case you’re not yet familiar with the “Umbrella Revolution,” it’s how people have begun to refer to the protests in Hong Kong that lasted between September and December of 2014. So this art features some pretty fresh sociopolitical angst and unrest.

Columbia City Gallery

4864 Rainier Ave S, 760-9843, columbiacitygallery.com, Wed-Sun

Multiple Facets (Through Apr 5): The main gallery hosts a show featuring work from gallery artists Di Faria, Shari Kaufman, Tara McDermott, and Joan Robbins. At the same time, a show in the guest gallery, *A Different Thinking: artwork by those affected by Mental Illness or Traumatic Brain Injuries* features the work of Holly Ballard Martz, Allison Mollner, Carolyn Nelson, and Kate Vrijmoet.

Migration (Apr 8—Jul 5): Curated by Susan Platt, this exhibit features three artists reflecting on their own migrations: Cecilia Alvarez, Tatiana Garmendia, and Deborah Faye Lawrence.

Night Life (Apr 8—May 17):

Gallery artists Dianne Bradley, Karen Dedricksen, Lori Duckstein, and Sally Drew reflect on nocturnal life in watercolor, acrylic, collage, and sumi ink.

Atlas Schlepped (May 20—Jul 5): With work by gallery artists Sandra Fleming, Christian Gollub, and Annie Moorehouse.

CORE

117 Prefontaine Place S, 467-4444, coregallery.org, Wed-Sat

Melinda Hurst-Frye, Sarah Fansler Lavin (Mar 5—Mar 28):

Lavin’s pieces are installations, and her medium is steel—filings, ribbons, and other contorted forms. Hurst-Frye is a photographer whose pieces are measured studio compositions.

Kate Harkins: Play Outside

(Apr 1—Apr 25): Abstract acrylics—Harkins’s idea is to evoke “landscapes where trails of play make for new geographies.”

Keunae Song (Apr 1—Apr 25):

Song is a South Korean glass artist and RISD graduate whose show at CORE will consist of blown glass mirrors.

Aaliyah Gupta (Apr 29—May 30): Gupta’s distinct 2-D abstract compositions are created using a process of layering painted Duralar transparencies.

Kalindi Thompson: Welcome

Back to My Garden (Apr 29—May 30): New paintings from Thompson recall childhood memories of “coastal fields of wild flowers, macramé and rainbow colored god’s eyes.”

Andrea Taylor (Jun 3—Jun 27): This is the debut exhibition of Taylor’s richly textured and enormous drawings.

John Smither: Wilderness

Creek Trail (Jun 3—Jun 27): Impressions of the backside of Cougar Mountain through paintings and video.

Davidson Galleries

313 Occidental Ave S, 624-1324, davidsongalleries.com, Tues-Sat

Amanda Knowles (Through Mar 14): Works that integrate scientific imagery with artistic form and would probably not be out of place on the cover of a particularly beautiful chemistry textbook.

Contemporary Printmaking from Japan (Mar 3—Mar 28):

Emerging and established, traditional and contemporary.

Jose Guadalupe Posada (Mar 3—Mar 28): Posada was a Mexican editorial cartoonist active during the late 19th century. He’s best known for creating *La Calavera de la Catrina*, which is a zinc etching of a skeleton in a fancy hat.

Käthe Kollwitz (Through Mar 28): Kollwitz was a German artist and printmaker who spent half her life in the 19th century and the other half in the 20th, charting a path from naturalism to expressionism along the way.

Reginald Marsh (Mar 31—Apr 25): Reginald Marsh was a painter and printmaker known for his realistic depictions of New York City. His favorite subjects included neighborhoods, elevated trains, carousels, burlesque houses, and Coney Island Beach.

Contemporary Australian

Printmakers (Apr 28—May 30): A selection of prints from Cicada Press in Sydney, Australia.

Jacob Lawrence (Apr 28—May 30): A selection of work by the widely renowned artist and University of Washington professor whose bold compositions captured a distinct perspective on the African American experience.

Zha Sai (Jun 2—Jun 27): Chinese woodcut artist Zha Sai lives and works in Wuhan, Hubei Province, which, though densely populated, is surrounded by water and trees. These surroundings provide inspiration for her finely patterned woodcuts.

Eight and Sand Gallery

5840 Airport Way S, Suite 212, eightandsand.com, Thurs-Fri, every second Sat

Jenny Dayton (Through Mar 6):

Selected paintings and small sculpture from Dayton’s pop surrealist catalog.

Window on a Dream (Mar 19—Apr 3): A group show featuring local and international artists that explores the dream world.

Krissy Downing, Rhodora Jacob (Apr 16—May 1): Two local pop surrealists showcase their flowy illustration.

I Want to Believe (May 14—Jun 5): Works from local and national artists cover subjects in the vein of cryptozoology, aliens, metaphysical beings, lizard politicians from another dimension wearing human suits, and secret societies.

Ethnic Heritage Gallery

Seattle Municipal Tower, 700 Fifth Ave, Third Floor, 684-7132, seattle.gov/arts, Mon-Fri

City Life On and Off the Grid:

Sharon Egretta Sutton (Through Apr 13): Smith is an artist, architect, educator, and former musician whose work explores the structure of orthogonal grids, which are ubiquitous in the cityscape.

Monochrome (Through Apr 2): A selection of paintings, drawings, sculpture, and photographs from the city’s collection featuring artists who explore the use of one color or shades of one color.

Play (Apr 2—Jun 30): This show features a number of works that inspire and delight visitors with images featuring play and recreation, including but not limited to Jacob Lawrence’s silk screen *Play*.

Naoko Morisawa: Woven

Woods (Apr 30—Jul 14): Morisawa is a Japanese artist whose pieces are made of hundreds of very small slices of natural/oil-dyed wood chips on boards, creating

A Stitch in Time: Imogen at Cornish

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STUDIO ARTS INTENSIVE ATELIER OPEN HOUSE!

April 23 6:00pm-8:00pm

Gage Academy of Art, 1501 10th Ave E, Seattle, WA

**gageacademy.org/studioarts
gageacademy.org/ateliers**

SCULPTING *painting* DIGITAL ARTS *drawing*



GAGE ACADEMY OF ART

[GAGEACADEMY.ORG](http://gageacademy.org)

somewhat of a mosaic effect.

Facere Jewelry Art Gallery

1420 Fifth Ave, Suite 108, 624-6768, facerejewelryart.com, Mon-Sat

So Fine (Apr 22—May 12): This exhibition, intended to highlight works that push the boundaries of what we know as jewelry, features work from nine contemporary jewelry artists: Nanz Aalund, Petra Class, Nancy Megan Corwin, Maggie Davidson, April Higashi, Maya Kini, Mary Lee Hu, Linda Kindler Priest, and Todd Pownell.

Fantagraphics Bookstore and Gallery

1201 S Vale St, 658-0110, fantagraphics.com, daily

Guy Colwell: Inner City Romance

(Mar 14—Apr 8): Colwell is a painter and underground cartoonist—this show features some of his paintings, prints, and drawings.

James Romberger, Marguerite Van Cook, Josh Simmons

(Apr 11—May 6): Recent drawings, paintings, and prints from the three artists.

Flatcolor Gallery

77 Main St, 390-6537, flatcolor.com, Wed-Sun

Equilux (Mar 5—Mar 28): The theme of this show is the spring equinox, and more generally, the idea of equilibrium between light and darkness. Featuring work from Jon MacNair, Morgaine Faye, Clifton Yatez, Lauren Napolitano, Adrian Landon Brooks, Talia Migliaccio, Lauren Gonsalves, Nicole Gustafsson, and Bunnie Reiss.

Mark Warren Jaques (Jun 4—Jun



COURTESY OF GREG KUCERA GALLERY

WHAT IT IS: Buster Simpson at Greg Kucera Gallery. **WHEN:** April 2–May 16. **WHY YOU SHOULD SEE IT:** Local eco-art pioneer Simpson gives form to detritus, forcing us to reckon with our clutter.

27): Brightly colored geometric paintings of stylized landscapes as well as other abstract compositions by the artist.

Form/Space Atelier (ArtNiche)

98 Clay St, 349-2509, form-spaceatelier.com, Thurs-Sat

Women Who Rawk (Through Apr 3): It's a show of "slick marketing posters of women musicians" co-curated by Poster Giant.

Aaron Asis: Oscillate (Apr 10—Jul 4): A site-specific installation from Asis—"filaments will descend vertically within the awkward parameters of the spatial dimensions of the 1st and Clay rebirthed venue."

Fred Hutchinson Cancer Research Center

1100 Fairview Ave N, fredhutch.org, daily

Cornish at Fred Hutch (Through May 31): On display in the Robert M. Arnold Building, the work of about two dozen Cornish BFA artists.

G. Gibson Gallery

300 S Washington St, 587-4033, ggibsongallery.com, Wed-Sat

Blake Haygood: The How, What, and Wherefore (Mar 5—Apr 18): Super clean, crisp, minimal paintings with an affinity for warm pastel hues.

Gala Bent (Mar 5—Apr 18): Bent's prints are playful, surreal, and full of energy. With the charm of storybook illustrations but freed of constraints of narrative.

Linda Davidson (Apr 24—Jun 6): New work from the painter whose work is difficult to characterize

because it always seems to be evolving and changing in style.

Saya Moriyasu (Apr 24—Jun 6): Representational ceramic sculpture that sometimes channels a folkloric vibe.

Gallery4Culture

101 Prefontaine Pl S, 296-7580, 4culture.org, Mon-Fri

Duwamish Residency Artists

(Mar 5—Mar 26): A group exhibition, guest curated by Sharon Arnold, that sheds light on the August 2014 activities of the Duwamish Artist Residency, which gathers 12 artists every summer to work together over eight days at various spots along the river. Members of this group are Ethan Bickel, Chris Crites, Sue Danielson, Linda Davidson, Jessica Dodge, Emily Gherard, Robert Hardgrave, David Kane, Steve MacFarlane, Fiona McGuigan, Gene Gentry McMahon, and Juliet Shen.

Kimberly Trowbridge: Framing Perception

(Apr 2—Apr 30): Trowbridge's recent work has wandered off the canvas and into the third dimension with some regularity. This exhibition is no exception, described as a "complex installation that incorporates two key elements of her art practice: building a physical context for her paintings, and responding to her immediate environment through 'plein-air' painting."

Emma Levitt: In the Presence of Absence (May 7—May 28): This exhibition constitutes Levitt's artistic response to the sudden and unexpected death of her partner last year. The piece at the center is a mural-sized tapestry knit from torn pieces of clothing.

Christopher Buening: HUNTER>GATHERER (Jun 4—Jun



Fourth Annual Orcas Island Shakespeare Festival

April 7-11, 2015

A week of performances and activities for all ages including:

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Improv Performances by Seattle's Unexpected Productions.

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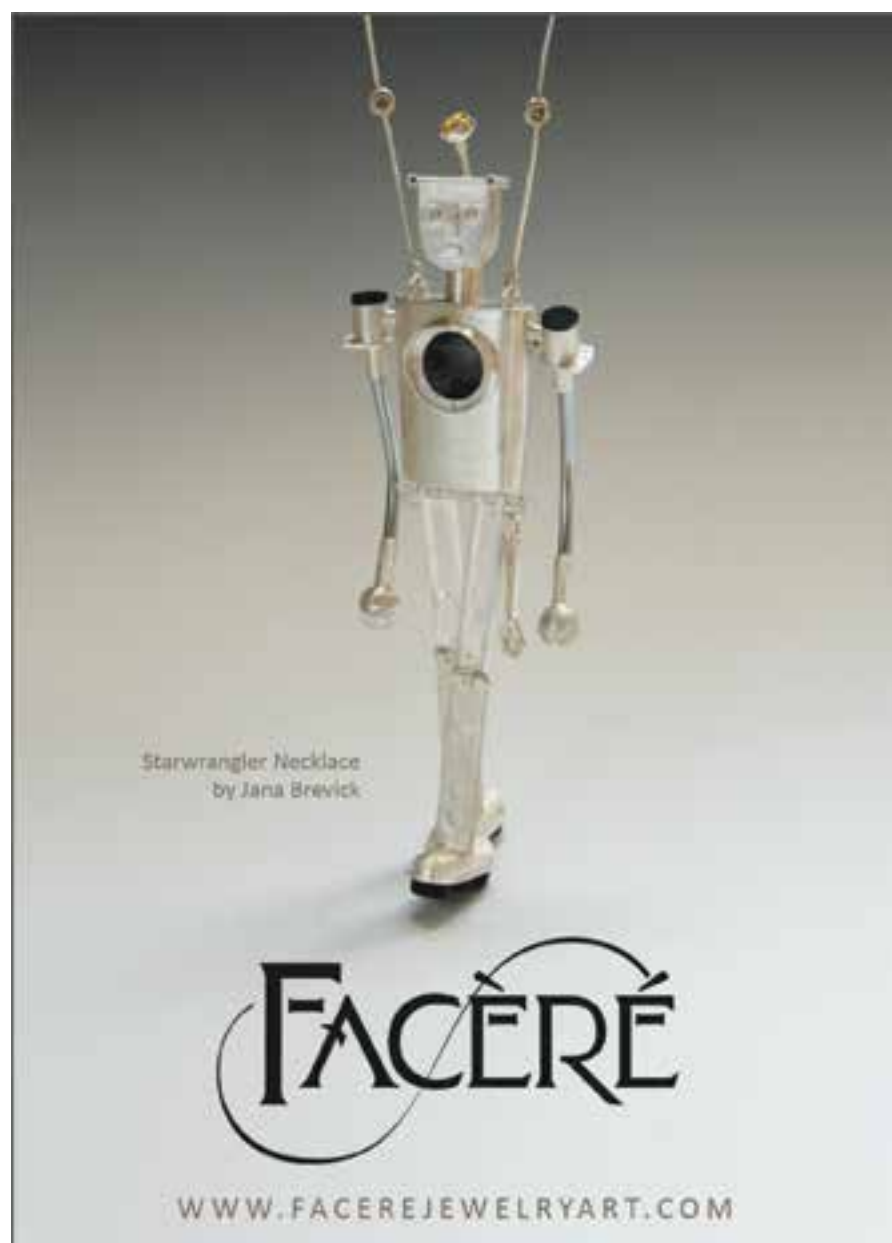
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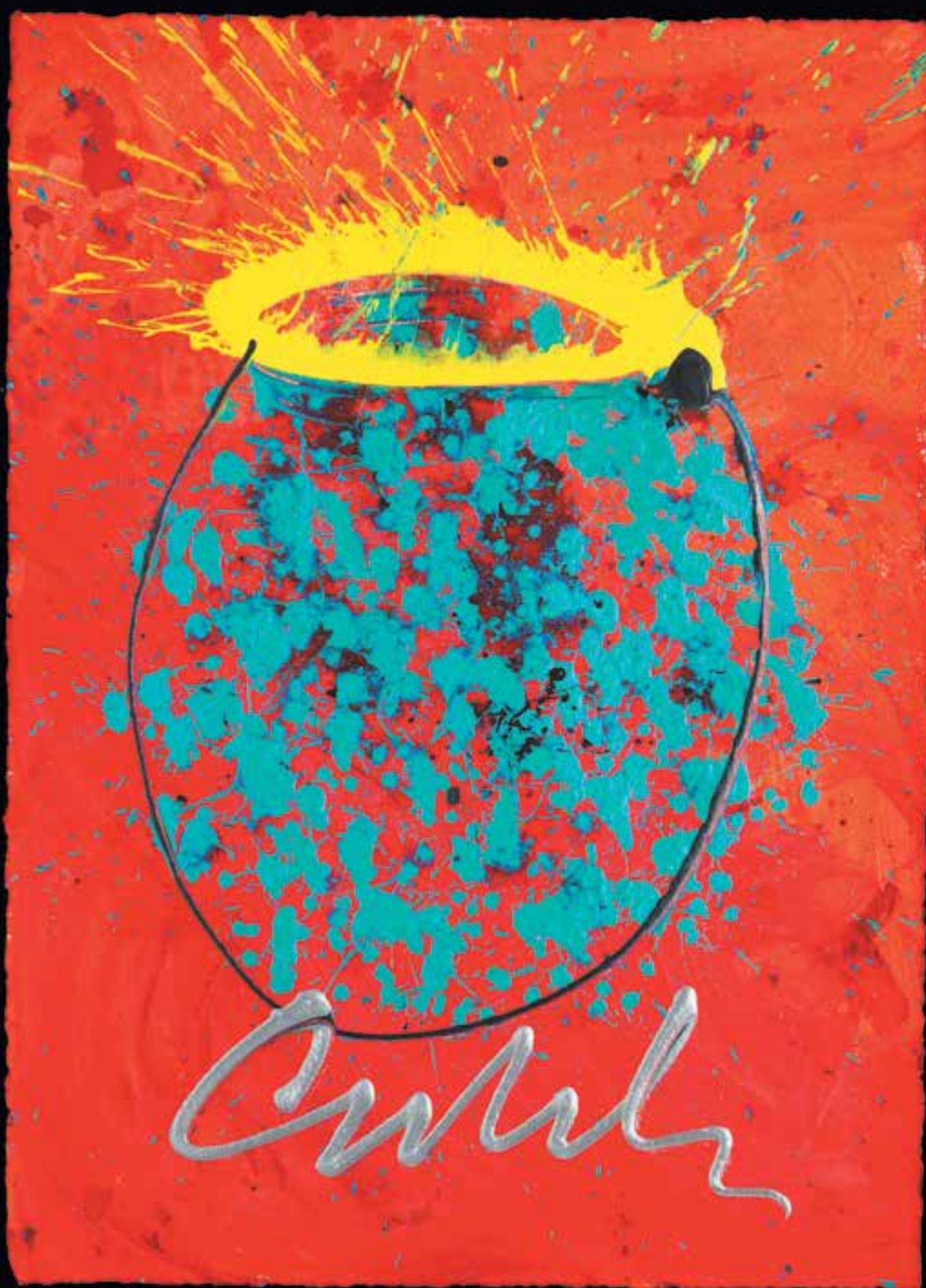
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Starwangler Necklace
by Jana Brevick

FACÈRÉ

WWW.FACEREJEWELRYART.COM



CHIHULY DRAWINGS

March 1 – June 30, 2015



museumofglass.org

Dale Chihuly (American, born 1941)
Basket Drawing, 2013
30 x 22"



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COURTESY OF GALLERY4CULTURE

25): Buening’s father was an avid outdoorsman/hunter/fisherman who was constantly encouraging his son to join him. Buening loved the woods but would much rather have spent his time there with a basket (collecting) than with a gun. With these pieces, Beuning revisits these memories.

Ghost Gallery

504 E Denny Way, 832-6063, ghostgalleryart.com, daily

Echoes: Paintings by Jason Lajeunesse (Through Mar 9): Paintings by Jason Lajeunesse to benefit MusiCares.

Bell Jar (Mar 12—Apr 2): A group exhibition in which local and national artists explore the iconic Bell Jar (the object, not the book) as a tool for housing mixed-media work.

Erin Kendig: Things on Things (Apr 9—May 7): A series of paintings inspired by the Olympic Peninsula’s “overwhelming biomass” as well as other Northwest surroundings.

Joana Stillwell: Nice & Good (May 14—Jun 8): Stillwell “invites viewers to take part in the activities she performs in her videos that make her feel *Nice & Good*.”

Glass Box Gallery

831 Seattle Blvd S, glassboxgallery.com, Wed-Sat

Constant Relations: Eleanor Petry (Mar 5—Mar 14): “From the same body. We now exist in our own. We are individual and yet, there is an underlying connectedness between us all. I explore what those alliances reveal in these *Constant Relations*.”

Graham Downing: I’ll never understand the difference between arrivals and departures (Mar 19—Mar 28): “It’s like that old Greek myth, about this guy that goes to an island with these lotuses that smell so good you end up staying there forever cause you’re so comfortable. And one day he wakes up and he has a real long beard and doesn’t realize any time has gone by at all. Except, the lotuses are mild weather and being able to walk to work.”

J.D. Banke: Peasant Dreams (Apr 2—Apr 25): Paintings, drawings, and prints by Mr. Banke.

Andrew Waits (Apr 28—May 2): It’s photography.

Reilly Sinanan (May 7—May 30): It’s an installation.

John Sarkis (Jun 4—Jun 13): It’s paintings.

Greg Kucera Gallery

212 Third Ave S, 624-0770, gregkucera.com, Tues-Sat

Joseph Goldberg: Sky and Stone (Through Mar 28): Slab-like swaths of encaustic on linen-covered wood panels that recall—explicitly, with their titles *Glacier*, *Open Sky*, *Sands*, etc.—corresponding swaths of color from our natural world.

Buster Simpson: Double Bound (Apr 2—May 16): This exhibition of work by the father of eco-art in Seattle features wall-mounted and free-standing sculpture, both new and old. Materials employed in the assemblages range from a cathode ray tube glass cover to a geotextile folded flag. Reclaimed wood figures heavily.

Jane Hammond (May 21—Jun 27): Hammond’s compositions combine elements of collage, painting, lithographs, and gelatin silver process photography. The results are surreal but representational: people, animals, and iconography mingle across varied landscapes.

Peter Millett (May 21—Jun 27): Angular sculptures made of rusty steel, at times corrugated and at times perforated. Millett is a longtime Seattle artist whose work is included in the permanent collections of SAM, MoMA, and SFMOMA.

Impact HUB Seattle

220 Second Ave S, 430-6007, impacthubseattle.com

Sahar Installation (Through Mar 31): Photos and the stories of the 3,500 to 4,000 girls who are attending the recently built Gohar Khaton Girls’ School in Mazar-i-sharif, Afghanistan. An event on March 5 will feature Afghan music, food, and a Google Hangout chat with Airoksh, who is “an Afghan student who continues to champion the rights of girls to have an education.”

Interstitial

6007 12th Ave S, interstitialtheatre.com

Kendra Exposed (Through Mar 8): New work by New York–based artist Cindy Hinant. Investigating ideas of contemporary feminism through celebrity sex tapes, upskirting, and tabloid culture.

Pete Fleming: Dispersal Patterns (Mar 14—Apr 15): Fleming is a new media artist who creates ethereal atmospheres, drawing on material ranging from outer space to our natural world to human language. *Dispersal Patterns*, his latest composition, focuses on “the relationships between object, image, and text.”

Hannah Patterson: Wish You Were Her (Apr 11—May 3): New video, .gif, and print work from

Peterson. Expect “glitter covered body parts” and a “commercial aesthetic.”

Jamie Moakes: YOU WILL BE RARE (May 9—Jun 7): In this performative-economic piece, Moakes developed an online market for a specific type of action figure tailored to transform the toy into a currency. So this exhibit is “a solo exhibit masquerading as a showroom for Moakes’ now-famed collections of Ram Man action figures.”

Jack Straw New Media Gallery

4261 Roosevelt Way NE, 634-0919, jackstraw.org, Mon-Fri

Carolyn Law: WISHING. YOU. A. WISH. MOMENT (Apr 3—May 8): Law’s installation piece will incorporate “sound, light, and object intertwined” to draw in visitors and usher them through a series of moments.

James Harris Gallery

604 Second Ave, 903-6220, jamesharrisgallery.com, Wed-Sat

Squeak Carnwath: Songs (Through Mar 28): Carnwath is an established Oakland-based painter who constructs her free-form work through a kind of stream-of-consciousness process, resulting in layered canvases built off of their own textural imperfections and meanderings.

Taking Form: Quality in Clay (Through Mar 28): This show featuring six ceramics artists—Arlene Shechet, Alyson Shotz, Cheryl Ann Thomas, Alexandra Engelfriet, Xavier Toubes, and Alwyn O’Brien—is centered around “process based practices that allow for the material qualities of clay to inform the event of creation.”

Mary Ann Peters (Apr 2—May 9): This most recent work is an extension of her series *from a history of ruin*, a body of work inspired by travels to Lebanon and Syria in 2010, and endeavors to “illuminate a familial and historical record by combining memory and nostalgia with current events.”

Akio Takamori (May 14—Jun 20): Figurative sculptures by the celebrated ceramicist and cochair of the University of Washington’s Art Department.

Kirkland Arts Center

620 Market St, Kirkland, 425-822-7161, kirklandartscenter.org, Tues-Fri

Imaginature (Through Mar 7): A group show with imaginative art (hey, it’s a bear in a suit wearing a paper crown) from Guy Laramée, Amy Spassov, Rachel Denny, and many others.

Pi & Pie (Mar 13—Apr 25): The

WHAT IT IS: Ethan Bickel at Gallery4Culture. **WHEN:** March 5–26. **WHY YOU SHOULD SEE IT:** Because the Duwamish River flows through us all.

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mathematical and the culinary rarely unite with as much gusto as they do over these irrational but satisfying homophones. In this show, several artists reflect on the phenomenon.

2015 KAC Artists’ Exhibition (May 2—Jun 20): This year’s exhibition is juried by Amy Spassov and Erik Hall, co-owners of Hall Spassov Galleries in Bellevue and Seattle.

Krab Jab Studio

5628 Airport Way S, Suite 246, 715-8593, krabjabstudio.com, Tues-Thurs

FAERIE III (Mar 17—Apr 3): Krab Jab is never too far in either direction from a show featuring fairies. But this is the big one, their annual fairy show featuring artists from around the world in the form of illustration and sculpture, curated by Tara Larsen Chang. Artists include the Froud family, Stephanie Pui-Mun Law, Amy Brown, Cory Godbey, Paul Bonner, and more.

Marriage Is a Work of Art (Apr 14—May 1): Married artists display together, featuring Emily Fiegenschuh and Vinod Rams, Mark and Sara Winters, Norman and Tory Taber, Omar and Sheila Rayyan, Justin and Annie Stegg Gerard, and Greg and Roxana Spalenka.

Lennon (May 12—Jun 5): This group show pays tribute to John Lennon, with work by Tim Bruckner, Alfred Paredes, Tony Cipriano, Michael Defeo, James Shoop, as well as photographs from May Pang’s (Lennon’s former girlfriend) book, *Instamatic Karma*.

Linda Hodges Gallery

316 First Ave S, 624-3034, lindahodgesgallery.com, Tues-Sat

Barbara Sternberger, Patti Bowman (Mar 5—Mar 28): Two-person exhibition of new abstract work by Bellingham painter Barbara Sternberger and encaustic paintings by Patti Bowman.

Kurt Solmssen, Jeff Scott (Apr 2): Two Seattle painters show their work. Solmssen’s paintings are high contrast pieces that depict relaxing scenes. Boats, lawns, porches, summers.

Jennifer Beedon Snow, Michael Paul Miller (May 7—May 30): New work by Seattle painter Jennifer Beedon Snow; new paintings by Michael Paul Miller (Port Angeles).

Lisa Harris Gallery

1922 Pike Pl, 443-3315, lisaharris-gallery.com, daily

Karen Kosoglad: Contour, Gesture, and the Figure (Mar 5—Mar 29): Mixed-media figurative paintings that are not afraid to engage with abstraction while maintaining their strong interest in the gesture and form of the body.

Victoria Johnson: Color Narratives (Mar 5—Mar 29): Non-representational works that are lively and energetic, while remaining coherent and structured.

Ann Morris: Crossing Through (Apr 2—May 3): Sculpted vessels composes of materials like seaweed and other sinuous plant matter, somewhat resembling hammocks.

Kent Lovelace: Similitude (May 7—May 31): Traditional, impressionist-y nature and landscape oil paintings on copper.

Richard Morhous: Night (Jun 4—Jun 28): Paintings of scenes of urban environments, from Seattle to New York, with a focus on light.

LTD. Art Gallery

501 E Pine St, 457-2970, ltdartgallery.com, Tues-Sun

Photobooth (Through Mar 25): It’s a group show of art made to resemble the product of a photo booth.

M. Rosetta Hunter Art Gallery

Seattle Central College, 1701 Broadway, 934-4379, seattlecentral.edulartgallery, Mon-Fri

Judith Larsen: Frontline Heroines (Mar 10—Mar 25): A series of oil and watercolor portraits created “to honor the courage and professional dedication of female journalists, human rights workers, and social justice advocates who paid the ultimate price in the line of duty.”

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Mainframe

5628 Airport Way S #110, 295-9814, Tues-Sat

Water Works (Mar 14—Apr 4): Industrial photography by Rick Bringolf and paintings by Jamie Brouwer.

Sacred Encounters: Absent Portraits (Apr 11—May 9): LA-based artist Kent Anderson Butler presents a new series of images documenting postindustrial Georgia.

JAM 2: Amy Maloof, May Jong, Matt Heizman, Jeff Ribaud (May 9—Jun 6): A collaboration of LA-based artists looking for new visual ironies across a broad range of media.

Mariane Ibrahim Gallery

608 Second Ave, 734-6440, marianeibrahim.com

Maïmouna Guerresi (Mar 20—May 1): The MIA gallery closed, renamed itself, and moved to a new location. This is the inaugural show, following the changes. Maïmouna Guerresi is a photographer, sculptor, and video and installation artist whose recent photography focuses on striking clothing of Sufi African men and women.

Jim Chuchu (May 7—Jun 13): Chuchu is a visual artist, filmmaker, and musician from Nairobi, Kenya.

Martin-Zambito Fine Art

721 E Pike St, 726-9509, martin-zambito.com, Tues-Sat

Historical Artists: Overlooked historical regional artists.

Martyr Sauce

122 S Washington St, 624-0495, martyrsauce.com, Mon-Sat

Jazz Brown: Glad to Be Here (Mar 5—Mar 29): Brown’s geometric paintings “utilize vibrational spectrums to replicate the fractal essence of energy.” That sounds dangerous, so watch out for wormholes.

David X (Apr 2—Apr 30): Drawing inspiration from time spent in Brooklyn, Upstate New York, and now Seattle, David X utilizes wheatpasting, photography, and craft, as well as local, sustainable, and reclaimed materials. Issues that concern his art include: indigenous life, inner-city poverty, the forest, and urban decay.

The No Mountain Group Exhibition (May 7—May 31): It’s a group exhibition that challenges the notion that Pacific NW art (and particularly Northwest photography) needs to be an interminable devotional sung at the altar of our region’s astounding natural beauty. With this show, the participating artists aim to “provide a different perspective on what it means to be a photographer in the Pacific NW in 2015.”

METHOD

106 Third Ave S, 713-7819, methodgallery.com, Fri-Sat

Ruth Marie Tomlinson: Flat Fall (Through Apr 11): After a tree fell in Montana, Tomlinson sectioned it into 337 parts and catalogued each. This show is her reassemblage of it on the floor of the gallery.

Sport Coats (Apr 17—May 30): New mixed-media sculpture by Seattle-based artist Dan Loewenstein in which he transforms familiar objects and material “from the mundane into the wondrous.”

Mike Finnegan: Rhythm Sections and the Groove of Color (Jun 5—Jul 18): Chicago-based artist Mike Finnegan blurs the boundaries between painting and sculpture in this installation inspired by water, music, light, and color.

Patricia Rovzar Gallery

1225 Second Ave, 223-0273, rovzargallery.com, daily

Deloss Webber: Environs (Mar 5—Mar 29): Sculptures in stone and fiber and mixed media installations.

Fred Lisaius: Arbor Vitae (Apr 2—May 3): New work in acrylic on panel.

Tyson Grumm (May 7—May 31): New playfully surreal work in acrylic on panel.

Terry Turrell: Forever (Jun 4—Jun 30): Paintings in oil with mixed media as well as sculptures in wood with mixed media.

Photographic Center Northwest

900 12th Ave, 720-7222, pcnw.org, Mon-Sat

★ **Terminal: On Mortality and Beauty** (Through Apr 4): This group show of photographers confronting the unimaginable void includes Keith Carter, Catherine Chalmers, and others. Chalmers raised insects and small animals to the point where they ate one another, and she made photographs of that moment of death for one and life for the other. The process was agonizing for her to witness, and the photographs intensely capture the emotional weight of it. These are the sort of deaths you can look forward to. (JEN GRAVES)

Henry Horenstein: Racing Days (Apr 9—Jun 13): Black-and-white photos of the colorful and lively characters that populated the common racetrack in the '70s and early '80s.

The Piranha Shop

1022 First Ave S, thepiranhashop.com

New Beginnings (Apr 2): Paintings of whimsical, friendly (or friendly-looking anyway) monsters by Jesse Link and Justin Hillgrove.

Platform Gallery

114 Third Ave S, 323-2808, platformgallery.com, Wed-Sat

Thomas Albdorf: Former



COURTESY OF LISA HARRIS GALLERY

WHAT IT IS: Karen Kosoglad at Lisa Harris Gallery. **WHEN:** March 5–29. **WHY YOU SHOULD SEE IT:** If the paintings aren't afraid to engage with abstraction, you shouldn't be either.

Writer: Colour on Surface (Through Mar 28): Somewhat minimalist graffiti-informed sculpture. In one, VHS tapes are stacked vertically, the long way, each with a pink line spray-painted diagonally across its face. In another, one cardboard box is inside another cardboard box and each crease on each box is traced with a purple spray-painted line. These look like odd construction site miracles.

Ryan Sarah Murphy: Collage Constructions (Apr 2—May 2): Mixed-media sculptural collage that emphasizes line and landscape.

Erin O'Keefe: Natural Disasters (May 7—Jun 27): Straightforward studio photography that appears manipulated—that which is has

not been altered in Photoshop suggesting that perhaps it has. Op-art for our moment.

Prographica

3419 E Denny Way, 322-3851, prographica drawings.com, Wed-Sat

Geometric Abstraction (Through Mar 28): Work by David Brody, Robert Perlman, and Chris Watts. “The work of all three artists falls under the umbrella of Geometric Abstraction, but Brody and Watts are concerned with pattern and sequencing while Perlman takes a more intuitive and painterly approach.”

Dale Lindman, Robert Maki (Apr 4—May 2): Paintings from Lindman and graphite from Maki.

Fred Birchman, Carolyn Krieg (May 9—Jun 20): Birchman's mixed-media drawings and Krieg's inkjet prints will be featured in this two-person show.

Punch Gallery

119 Prefontaine Pl S, 621-1945, punchgallery.org, Thurs-Sat

The Dirtbag Sisters: Happily Never After (Mar 5—Mar 28): Compulsive artists/crafters Karie Jane and Jess Bonin examine the complex nature of modern relationships.

Cara Jaye: Dramatic Play Area (Apr 2—May 2): New work on paper inspired by the artist's daughter's early drawings coupled with collaborative drawings the

two created together.

Jen Erickson (May 7—May 30): New “painting-drawings.”

Bill Finger (Jun 4—Jun 28): New stuff from Finger.

Push/Pull

8537 Greenwood Ave N, 384-3124, facebook.com/pushpullseattle, by appointment

Venus Rising (Mar 13—Apr 3): Krissy Downing's surrealist paintings borrow a lot of iconography from Dali's iconic works. This exhibition spotlights her work and also includes pieces from several local lady artists.

Literate (Apr 10—May 1): All the works by Rich M. Stevens (and guests) are inspired by books.

Runway Cafe

1128 S Albro Pl, facebook.com/pages/Runway-Cafe-of-Georgetown/311706112271704

Gary L. Hill (Through Mar 31): No, not that Gary Hill. Gary L. Hill! It's a show of acrylic paintings on panels influenced by Chinese calligraphy and the Northwest Mystics.

SAM Gallery

Seattle Art Museum, 1300 First Ave, 343-1101, seattleartmuseum.org/visit/shops/gallery-events, Mon-Sun

See Me (Mar 12—Apr 23): Contemporary portraiture by Lynn Brofsky, Nichole DeMent, Troy Gua, and Curt Labitzke.

SEASON

1222 NE Ravenna Blvd, 679-0706, season.cz, by appointment

★ **It's My Bone and My Only Delight** (Through Mar 29): It's a group show “focusing on humor and communication.” The artists communicating the humor are Andy Heck Boyd, Dawn Cerny, Com + Com, Seth David Friedman, Harrison Haynes, Juliet Jacobson, Euan Macdonald, Allison Manch, Dylan Neuwirth, Brad Philips, Peter Scherrer, and Mike Simi.

Seattle artREsource

625 First Ave, Suite 200, 838-2695, seattleartresource.com, Tues-Sat

Fay Jones (Mar 5—Apr 11): A series of Jones's unusual paintings, drawings, and prints, spanning two decades of her career, which began in 1970 with her first exhibition at the (now no more) Francine Seders Gallery.

Seattle Presents Gallery

Seattle Municipal Tower, 700 Fifth Ave, Wed-Thurs

Juan Alonso-Rodriguez: My Swimming Pool (Through Mar 20): This show is the result of a res-

idency wherein Alonso-Rodriguez responds, with art, to the public's ideas about their dream swimming pools. The public is invited in on Wednesdays between 11 a.m. and 2 p.m. to sketch and talk about their ideal swimming pool. Nice.

Seattle Presents: Low Res (Mar 23—May 13): As part of the Waterfront Art Program, artists working in various art forms, media, and genres have been asked to conduct short residencies on the waterfront, producing works that will be digitally archived and distributed through the city as posters, performances, or other ephemeral forms. This exhibition features works from Eirik Johnson, Canh Mguyen, and Alice Wheeler.

Shift

312 S Washington St, 679-8915, shiftgalleryseattle.org, Fri-Sat

Carolyn Gracz, Daya Bonnie Astor (Mar 6—Mar 28): Gracz's pieces are collages of monoprint that employ simple shapes to create bold, graphical compositions. Astor points her lens at the angular geometries of our urban landscape.

Spectrum House Salon & Photo

5811 Airport Way S, 535-7649, spectrumseattle.com, Tues-Sat, Sun by appointment

Balo Pulido: Landscapes of Guatemala (Through Mar 8): Pulido is a multimedia artist who was born in Guadalajara. **The Velvet Elephant** (Mar 14—May 3): A showcase of a variety of paintings and hand-painted garments. Cited inspirations include David Lynch, *Twin Peaks*, music, oddities, and nostalgia of forgotten eras.

Cadeography and Creatrix Headdresses (May 9—Jul 9): Avant-garde photography and headdresses.

Stacy Silverman Art and Beauty

614 W McGraw St, Suite 101, 270-9465, stacysilverman.com, Mon-Tues, Thurs-Sat


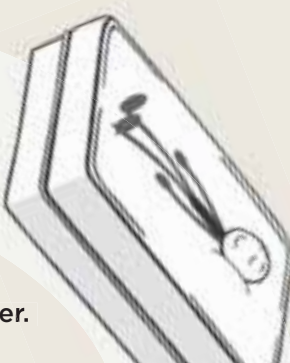

The Portrait Reframed (Mar 7—Jun 15): A group exhibition of photographic portraiture.

Sticks & Stones Seattle

5402 22nd Ave NW, yeahwewood.com, daily

Artists in Residence Group Show (Through Mar 26):

Featuring artwork by Russell C. Smith, Joshua Thompson, Ilana Zweschi, and Kate Tesch.




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Stone Way Cafe

3510 Stone Way N, 420-4435, tinyinjacafe.com

A Date with Blythe (Through Mar 5): Pop surrealist artwork fresh out of Indianapolis, Indiana. If you've seen *Big Eyes*, you know what to expect from this show.

Stonington Gallery

125 S Jackson St, 405-4040, stoningtongallery.com, daily

Spotlight On: Barry Herem (Mar 5—Mar 28):

Herem is a non-indigenous artist known for his water-jet-cut steel panels (wow, just think about that for a minute) in Northwest Coast formline design.

Solo Exhibit: Michael Nicoll Yahgulanaas (Apr 2—May 2): Yahgulanaas's work veers away from strict Haida tradition while retaining a familiar formline style. Among his projects is *Haida Manga*, a narrative form that melds traditional Haida artwork with Japanese comix.

Masters of Disguise: On Masks and Faces (Jun 4—Jun 27): Masks from artists Susie Silook (Yup'ik), Qwalsius Shaun Peterson (Puyallup), Tom Patterson (Nuu-chah-nulth), Rick Bartow (Wiyot), and others.

Suyama Space

2324 Second Ave, 256-0809, suyamaspace.org, Mon-Fri

★ **Elisabeth Higgins O'Connor: heart in throat, head in hands; tongue in knots, heart on sleeve** (Through Apr 25): The entire gallery space is occupied by one work, as is usually the case here. It's an installation of large-scale "obliquely narrative, figurative/animal-ish forms built from discarded upholstered furniture, bedding and sundry household fabrics."

TASTE at SAM

1300 First Ave, 903-5291, tastesam.com, Wed-Sun

Kate Sweeney (Through May 10): Presented by SAM Gallery, it's a show of some of Sweeney's new work. Sweeney works as a medical and scientific illustrator, but her pieces of fine art diverge drastically from that style.

Ryan Molenkamp (May 14—Aug 9): Molenkamp's recent paintings include the series of expressionistic, eruptive landscape paintings entitled, *Fear of Volcanoes*.

The New Foundation

312 2nd Ave S, 512-7247, thenewest.org, Thurs-Sat

Good Stock on the Dimension Floor: An Opera (Through Mar 28): This is the West Coast premiere of a debut film by arts collective HOWDOYOU SAY YAMINAFRICAN?, and the work, as the title suggests, uses the operatic form to examine a central question: "What happens to the black body when it is haunted by a 'blackness' outside of it?" The spoken, chanted, sung, and screamed libretto explores the consequences of centuries of global racial strife that are thrust upon those born of African descent." (JEN GRAVES)

Vermillion

1508 11th Ave, 709-9797, vermillionseattle.com, Tues-Sun

#CapHillPSA Poster Exhibition (Through Mar 7): Perhaps you've seen these posters around, created by artists in response to a perceived change of energy on Capitol Hill, united by the hashtag #CapHillPSA. Vermillion will be hanging them all for a few weeks, so here's your chance to see them all in the same place at once.

Rebekah Slavin: Repetitions (March 12—April 4): An immersive installation that incorporates fine art, architecture, natural science, and "spectacle," employing reflective materials, light, and abstract paintings.

Sarah Teasdale and Cable Griffith (April 9—May 9): The exhibition "seeks to mirror a collective consciousness as we transition into the Information Age," with works inspired by video games, digital imagery, and technology as a whole.

Veronica

2915 Rainer Ave S, Ste 12B, 425-268-9847, business-normal.com, Sat

Colophon: Joshua Caleb Weibley (Through Apr 30): In *Colophon*, Weibley riffs on the series of iconic designs that appear on the covers of the O'Reilly technical manuals for computer programmers. Even if you aren't a programmer, you've probably seen these around: Each has a black-and-white technical drawing of an animal on it and covers a different programming language or concept. Weibley redraws each by hand, mimicking the style of an inkjet printer and framing each using material typically used for solid countertops.

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ART CALENDAR //

Winston Wachter Fine Art
203 Dexter Ave N, 652-5855,
winstonwachter.com, Mon-Sat

Betsy Eby: Southern Spirituals
(Mar 3—Apr 15): Eby is an abstract painter, so this new work reflecting on her travels in the South convey to the audience not a specific set of Southern iconography but rather a Southern mood and palette.

Dirk Staschke: Executing Merit
(Mar 3—Apr 15): Northwest ceramicist Staschke pays homage to (while slyly satirizing) formal still-lives with his elaborate and ornate compositions.

Ethan Murrow (Apr 21—Jun 4): Large-scale graphite compositions wherein detailed precision is brought to surreal, lightly narrative, and often comic scenes and subjects.

Women Painters of Washington

701 Fifth Avenue, 362-6442,
womenpainters.com

Black & White + One (Mar 3—May 29): Black-and-white paintings by gallery artists.

Woodside/Braseth Gallery
1201 Western Ave, 622-7243,
woodsidebrasethgallery.com,
Tues-Sat

Lisa Gilley (Through Mar 31): Gilley claims among her influences the work of the early Modernists. Hers are large landscape oils on wood panel where all is imbued with the texture of a folded sheet.

55th Annual Anniversary Group Exhibition (Apr 10—May 23): Kathleen G. Adkison, Richard Gilkey, Morris Graves, Paul Havas, Paul Horiuchi, and William Ivey are just a few of the many artists whose work is on display during this exhibition.

New Works by Sherrie Wolf (May 30—Jun 30): Large-scale oil paintings that reference and often facsimile famous pieces of art from history.

Events

EVERY WEDNESDAY

Mindfulness Meditation at the Frye

As distractions swarm around us, the importance and elusiveness of focus becomes increasingly evident. Reclaim your brain at the Frye with this free 30-minute meditation session every Wednesday at 12:30 p.m.

Frye Art Museum, free

EVERY OTHER WEDNESDAY

Figure Drawing at Canoe Social Club

While this every-other-week session is ostensibly just about drawing, each meeting comes with the ancillary benefit of a meticulously (and often bizarrely) crafted three-hour soundtrack selected by your meticulous and bizarre host, Jed Dunkerley.

Canoe Social Club, \$5-\$10, 7 pm

EVERY FIRST THURSDAY

B-Town Beat

Did you know Burien had an art walk? Well, it does! Every first Thursday, enjoy music and art at various venues up and down Southwest 152nd Street, between Fourth Avenue South and 10th Avenue Southwest.

Various locations, free

★ First Thursday

The city's main, and oldest, art walk happens on the first Thursday of every month.

Pioneer Square, free

EVERY SECOND THURSDAY

West Seattle Art Walk

The monthly art walk.

West Seattle Junction, free

Mindfulness Meditation at the Henry

A busy, restless mind is like a dirty carpet, and meditating is like vacuuming. No registration is required for this drop-in meditation session among the art. Every second Thursday at 12:30 p.m.

Henry Art Gallery, 12:30 pm

★ Blitz

The monthly art walk on Capitol Hill! Always worth checking out are: Blindfold Gallery, Photo Center NW, True Love Art Gallery, LTD. Gallery, Ghost Gallery, and, on the outskirts but worth the trip, the Seattle Asian Art Museum in Volunteer Park and Gage Academy next to St. Mark's Cathedral.

Capitol Hill, free, 6 pm

EVERY THIRD THURSDAY

★ Video/Yoga

Doing yoga with a bunch of people while surrounded by calming video projections? Yes. Correct.

Henry Art Gallery, free with museum admission (\$10 suggested)

EVERY SECOND FRIDAY

Kirkland Art Walk

More than a dozen galleries and "galleries" participate in this monthly art walk, including Parklane Gallery, Howard Mandville Gallery, and Serendipity Boutique.

Various locations, free, 5 pm

EVERY SECOND SATURDAY

★ Georgetown Art Attack

Once a month, the art that resides in the tiny airport hamlet of Georgetown ATTACKS all passersby. In more literal terms, it's the day of art openings and street wonderment. All City Coffee, Equinox Studio, Fantagraphics Bookstore and Gallery, the Georgetown Trailer Park Mall, Krab Jab Studios, Spectrum House Salon and Photo, and lots of other spots.

Various venues, free

EVERY FIRST SUNDAY

★ Backyard Bazaar

On the first Sunday of every month, Hillman City Collaboratory throws a little street festival, featuring live music, food, and local artists. HCC is an energetic little new place worth visiting.

The Hillman City Collaboratory, by donation, 6 pm

MAR 12

Deceptive Simplicity: The Sculpture of Mark Calderon

During this talk, Mark Calderon, a sculptor whose work can often be seen at Greg Kucera Gallery, talks about his art and process.

Gage Academy of Art, free, 12:30 pm

Lecture: Liz Craft with Pentti Monkkonen

Craft and Monkkonen are Los Angeles-based artists who cofounded the art space Paradise Garage and the annual art event Paramount Ranch. They will give a lecture entitled "Critical Issues in Contemporary Art Practice."

Henry Art Gallery, Free with reservation required, 7 pm

MAR 13

The 2015 Gage Collector's Gala Art Auction & Benefit

Featuring a four-course dinner, entertainment, and live and silent art auctions. Cocktail attire "with a touch of silver."

St. Mark's Cathedral, \$200 and up, 6 pm

MAR 21

Felt-a-Thon

"Q: What is The Felt-a-thon? A:

The Felt-a-thon is a puppet marathon charity event." Predicated on the assumption that the world needs more puppets, local artists will attempt to make 12 short puppet videos in 24 hours.

Inscape

MAR 25-26

Audible Edible Dinners

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MAR 28-29

Bemis Spring Arts Show

Bemis Arts' biannual art show is open to emerging and established artists of all mediums and offers commission-free sales.

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MAR 29

SOIL Auction 2015

Raise a glass to celebrate 20 years of SOIL at this 20th-birthday auction featuring ace auctioneer Laura Michalek.

Greg Kucera Gallery, \$40/\$35 wearing birthday hat, 1 pm

MAR 30

Ann Hamilton

Hamilton's long and large exhibition at the Henry is close to wrapping up, which positions this evening perfectly for reflection and rumination from the artist. Presented by Seattle Arts and Lectures.

Town Hall, \$15

APR 2

★ Suzanne Bocanegra

It's a screening of *When a Priest Marries a Witch: An Artist Talk by Suzanne Bocanegra Starring Paul Lazar*, a 47-minute-long piece—"part artist's talk, part performance, part cultural history, part sound installation."

Henry Art Gallery, 7 pm

APR 8

Very 21st-Century: The Digital-Age Landscape Art of Cable Griffith

Griffith, a painter whose work recalls (but does not reference) the artwork of Super Mario World and other fourth-generation platformers, discusses his process and style in this talk.

Gage Academy of Art, free, 6:30 pm

MAY 3

Building 30 Open Studios

In the last couple years, Magnuson Park's Building 30 was converted from an airplane hangar to artist studios. This open house is a chance to check out the space and have a look at what the artists have been up to.

Building 30, free, 1 pm

MAY 6

Artist Talk: Sherry Markowitz

Markowitz gives a talk entitled "Labor-Intensive: Handmade Heads & 'Naughty' Watercolors."

Gage Academy of Art, free, 6:30 pm

MAY 22

Sculpture Pop-Up

It's a wearable sculpture event, curated and produced by Paul Kuniholm Pauper, wherein lucky visitors may qualify to win a free rental of one of Paul Kuniholm Pauper's Spruce Root Hat Dresses for the purpose of wearing to their high school prom. The outfits look a bit like something out of *Alice in Wonderland*.

Cal Anderson Park, free, 6 pm

SAL PRESENTS:

The Moth

TUESDAY
Jun 2
BENAROYA HALL
7:30 PM

Fish Out of Water: The Moth Mainstage

Live storytelling featuring five stories by luminaries in the arts and sciences, newsmakers and news breakers, and everyday heroes (and maybe even a few reformed villains!). Tickets are on sale now!

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Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection is organized by the American Federation of Arts. This exhibition was made possible by the generosity of an anonymous donor, the JFM Foundation, and Mrs. Donald M. Cox.

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Image: *Maskette*, 1780-1830, Tsimshian, British Columbia, wood, copper, opercula shell, pigment, 7 1/10 x 5 15/16 x 3 9/16 in., Diker no. 681, Courtesy American Federation of Arts.